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IMMANUEL MOSES CASANOWICZ

BORN, JULY 25, 1853. DIED, SEPTEMBER 26, 1927

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BULLETIN 148

# COLLECTIONS OF OBJECTS OF RELIGIOUS CEREMONIAL IN THE UNITED STATES NATIONAL MUSEUM

BY

IMMANUEL MOSES CASANOWICZ
*Assistant Curator, Division of Old World Archeology*
*United States National Museum*

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# ADVERTISEMENT

The scientific publications of the National Museum include two series, known, respectively, as *Proceedings and Bulletin.*

The *Proceedings,* begun in 1878, is intended primarily as a medium for the publication of original papers, based on the collections of the National Museum, that set forth newly acquired facts in biology, anthropology, and geology, with descriptions of new forms and revisions of limited groups. Copies of each paper, in pamphlet form, are distributed as published to libraries and scientific organizations and to specialists and others interested in the different subjects. The dates at which these separate papers are published are recorded in the table of contents of each of the volumes.

The *Bulletins,* the first of which was issued in 1875, consist of a series of separate publications comprising monographs of large zoological groups and other general systematic treatises (occasionally in several volumes), faunal works, reports of expeditions, catalogues of type-specimens, special collections, and other material of similar nature. The majority of the volumes are octavo in size, but quarto size has been adopted in few instances in which large plates were regarded as indispensable. In the *Bulletin* series appear volumes under the heading *Contributions from the United States National Herbarium,* in octavo form, published by the National Museum since 1902, which contain papers relating to the botanical collections of the Museum.

The present work forms No. 148 of the *Bulletin* series.

Alexander Wetmore,
*Assistant Secretary, Smithsonian Institution.*

Washington, D. C., *December 2, 1929.*

# NOTE

At the time of his death on September 26, 1927, Dr. Immanuel Moses Casanowicz had completed the work herewith, embodying the results of his study of religions comprehending the historic cults of the world. Doctor Casanowicz, on account of his education and native ability, was singularly equipped to follow out this line of research. Born in Russia in 1853, he was set apart by his parents to be the scholar of the family and received as a youth what was considered essential instruction.

In quest of a wider field, he traveled to Switzerland, and in Basel, Switzerland, completed the course in the Evangelische Predigerschule where he became a teacher. Coming to the United States, he taught in the German Theological School in Bloomfield, N. J. Entering Johns Hopkins University for higher studies, he received a Ph.D. in 1892.

In that year he became identified with the newly founded division of oriental studies in the United States National Museum. The plan of the division was outlined by Dr. Paul Haupt, and the division was under the direct supervision of Dr. Cyrus Adler. For a number of years Doctor Casanowicz assisted in the work of this division until 1906, when he was appointed assistant curator of Old World archeology, which place he held until his death.

His portrait most appropriately forms the frontispiece of this volume.

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# COLLECTIONS OF OBJECTS OF RELIGIOUS CEREMONIAL IN THE UNITED STATES NATIONAL MUSEUM

By Immanuel Moses Casanowicz

*Assistant Curator, Division of Old World Archeology, United States National Museum*

## I

## INTRODUCTION

The Board of Regents of the Smithsonian Institution in 1847 laid out a comprehensive program in all the departments of human knowledge and endeavor capable of representation by collections. They included in the ethnological section religions as one of the subjects suitable for museum collections. During the course of years objects pertaining to religious cults formed a considerable part of the series. In exhibiting its material the Museum adopted the plan of treating special subjects independently of areas or national limitations in order to show the history of given ideas.

In 1890 the question was taken up of the possibility of applying such treatment to religion, a subject important in the history of humanity. There was doubt, however, in the minds of many as to whether the abstract ideas which group themselves about the word "religion" could be adequately or even fairly portrayed through ceremonial objects, numerous as they might be. Two members of the staff were instructed, while abroad, to examine into this subject, with the result that, in 1891, it was decided to secure objects of religious ceremony with the view primarily to exhibit them at the World's Columbian Exposition in Chicago, and ultimately with the intention of bringing them together for installation in the United States National Museum.

At that time the tendency of museums abroad, and somewhat among the students of the history of religions generally, was to deal only with the religious practices and ideas of the barbarous nations, and to treat but sparingly those of the more civilized and cultivated nations of the earth. It was determined, in taking up the subject here, to adopt a course contrary to that hitherto followed, and to endeavor, from the educational point of view, to interest the people in the history of religion by leading them to the unknown, as it were, in the terms of the known. Accordingly, the first three religions to which attention was given were Judaism, Christianity, and Mohammedanism, in the order of their respective establishments. A partial illustration of all three was set up by the National Museum in the Columbian Exposition, the Christian religion being represented by objects illustrating the ceremonies of the Greek Catholic and Armenian churches, and there were added Egyptian, Assyro-Babylonian, and Greek and Roman casts, thus giving a conspectus of some of the features of religious life which have grown up about the Mediterranean Sea. Other religions were later illustrated, especially Brahmanism and Buddhism, and an exhibit of some of these was sent to the Tennessee Centennial Exposition in Nashville, in the year 1897.

At these expositions, and in the Museum itself, the interest of the public was plainly evinced in this section of its work, and gifts and deposits of value were added, representing Ancient Egypt, Shintoism, the Parsee religion, and others of the great cults.

No attempt has thus far been made to bring these collections into relation with the prehistoric cults or with those of tribes, although the Museum is very rich in such material, and the section is in fact and by its organization limited to the historic religions. In dealing with this difficult subject a rigorous historical and scientific method has been followed. The religious ideas have been described through objects or examples of ceremony. The difficulty of adequately portraying the religion of a people has been fully recognized. The subject of religious belief and cults has been arranged under certain well-recognized heads: Public worship, its furniture and appointments; the sacerdotal person, his costume and implements; sacred writings; the altar or its equivalent; public religious ceremonies on special occasions, etc. Another, and indeed larger, class of objects have to do with the relation of the individual to cult in such matters as marriage, birth, and in some cases betrothal, and the secret and mystical religious practices among which charms and divinations would fall. This general plan, with modifications, is susceptible of application to all the historic religions.[1]

Some of these collections have been from time to time described and illustrated in separate bulletins. But as these publications are out of print, and as the collections have been since enriched by additions of valuable and interesting specimens, it has seemed advisable to issue in the following pages a comprehensive description of the religious material in the Museum, to form a counterpart to the description of the Collections of Old World Archeology, which appeared in the Report of the Smithsonian Institution for 1922.

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[1] See The Collection of Jewish Ceremonial Objects in the United States National Museum, Proc. U. S. Nat. Mus., vol. 34, pp. 701-746, 1908.

The several collections are supplemented by a series of photographs and prints. There is in addition a collection of Bibles, including facsimiles of manuscripts and old and rare editions of the original texts, as well as copies of the most important ancient and modern translations of the Scriptures. As the interest attached to this collection is more archeological, or paleographic, than religious, it comes under the head of archeology. The collection has been, moreover, described in the above mentioned Bulletin which appeared in the Report of the Smithsonian Institution for 1922, pages 475–485.

As in the previous bulletins, the objects are treated as religious groups and not in their geographical relation. The professors of each creed have received full faith and their own explanations and interpretations of the ideas underlying a given rite or ceremony have been adopted.

## II

## OBJECTS OF JEWISH RELIGIOUS CEREMONIALS

### 1. OBJECTS USED IN PUBLIC WORSHIP

Synagogue.—Jewish public worship finds its expression in the services of the synagogue. There is no fixed style of architecture. Generally the synagogue is a rectangular building with the entrance on the west side, so that the worshipers in the western world face east, the direction of Jerusalem, while praying. The general arrangement inside the synagogue is that the Ark of the Law, or Holy Ark (*aron ha-kodesh*), that is, the closet or chest, which holds the Torah scrolls, is placed against the center of the east wall. It is raised a few feet above the floor and is reached by steps. To the right of the ark and removed a few feet from the east wall is the praying desk (*amud*, properly column or pillar), from which the precentor leads the congregation in prayer. In the center is the *bimah* or *almemar* (Arabic *al-minbar*, pulpit), an elevated platform, usually surrounded by a railing on which stands the desk for reciting the lessons from the Scriptures. The remainder of the interior is occupied with benches for the worshipers. In most modern synagogues, however, both the prayers and the lessons are read from the *bimah* or reading desk, which is combined with the platform on which the ark rests, in order to secure a larger area for seats.

The Ark of the Law, holding the Torah, the most sacred and precious possession of the Jew, is the important architectural feature of the synagogue. It is called "Holy Ark" (*aron ha-kodesh*), after the Ark of the Covenant in the Tabernacle and Temple, whose place it has taken. The Holy Ark is set in or against that wall of the synagogue toward which the worshipers turn in the more solemn parts of the liturgy, the wall which is in the direction of Jerusalem. Whenever the Holy Ark is opened the congregation rises in reverence for the Law of God it holds. It is often surmounted by a headpiece of the Tables of the Law, or Decalogue, or some other emblems called *kapporeth*,[2] and before its doors is a curtain of costly material, which is named *paroketh*,[3] after the curtain which in the Tabernacle and the Temple screened the Holy of Holies.

1. *Veil of the Holy Ark* (*paroketh*).—The border of green velvet is embroidered in gold and silver with flowers. The center of red velvet, has in the four corners, in Hebrew, the names of the four archangels, Raphael, Gabriel, Uriel, and Michael. On the top are the words: "The Lord is in His holy temple; let all the earth keep silence before Him" (Habakkuk ii, 8), and "I have set the Lord always before me" (Psalms xvi, 8). Below is a burning lamp hanging down by chains, representing the perpetual lamp before the Holy Ark, and symbolizing the light which emanates from the Law of God. On the sides are the words: "Open ye the gates, that the righteous nation which keepeth the truth may enter in" (Isaiah xxvi, 2), and "This is the gate of the Lord; the righteous shall enter into it" (Psalms cxviii, 20). Height, 9 feet, 5 inches; width, 6 feet, 3 inches. Constantinople, Turkey. (Plate 1, Cat. No. 154758, U.S.N.M.)

2. *Torah scroll.*—Manuscript written on parchment. The Pentateuch, called by the Jews *Torah*, that is, the Law (properly instruction), is considered by them the most important and sacred portion of the Scriptures. In order to keep it alive in the minds of the people it is divided into pericopes[4] according to the number of Sabbaths, the whole to be read through during the service in the synagogue within a year.[5] For this purpose a manuscript copy of the Pentateuch is used. The copy is written by a professional scribe (*sofer*), on parchment made of the skin of a clean animal (one whose flesh may be eaten), in Hebrew, without vowel points, accents, or verse divisions, in certain stated columns. These sheets are fastened together with sinews of a clean animal so as to form a scroll, and mounted on wooden rollers, called "tree of life" (*etz hayim*). When the time arrives for the reading of the Torah, which is about the middle of the service, the scroll is taken out of the Holy Ark and carried in procession, the congregation standing, to the *bimah*, or *almemar* and is unrolled upon the table or desk. A pointer, terminating in the form of a hand and hence called *yad* ("hand"), guides the reader, preventing him from losing his place in the manuscript. This table or desk is covered with a costly cloth similar to the curtain of the Holy Ark.

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[2] Exodus xxv, 17; xxxvii, 6.

[3] Exodus xxvii, 21; xxxiv, 35; xL, 21.

[4] Such a weekly pericope is called by the German Jews (Ashkenazim), *sidra*, or "order"; by the Portuguese Jews (Sefardim), *parasha*, division, section. This latter term is applied by the Ashkenazim to the shorter divisions into which the *sidra* is divided.

[5] Many modern Jewish congregations have adopted a triennial cycle, which was also known in ancient times.

When the scroll is to be returned to the ark it is girded with a wrapper or band (*mappah*), and inclosed in a mantle, both being often of costly material and elaborately worked. Where the congregation can afford it, the Torah scroll is adorned with a crown or bells of precious metal, which are fitted over the upper ends of the rollers, while around them are hung by a chain the pointer and a breastplate, chased or embossed with religious emblems. Frequently the scroll itself as well as its decorative appurtenances are donated by private persons. Height, 18 inches. Palestine. (Cat. No. 216158, U.S.N.M.) Bequest of S. S. Howland.

3–4. *Torah scroll.*—Manuscript written on parchment. Inclosed in a cylindrical case of wood carved and gilt, surmounted by two carved headpieces, called *rimmonim.* In the Orient carved wooden boxes are often substituted for mantles of cloth. Height of scroll, 16 inches; height of box, 35½ inches; diameter 15¾ inches. Tunis, North Africa. (Cat. Nos. 217, 676–677, U.S.N.M.)

5. *Miniature Torah scroll.*—Printed on paper. Height, 3¼ inches. Philadelphia, Pennsylvania. (Cat. No. 154762, U.S.N.M.) Gift of David Sulzberger.

6. *Silver breastplate of the Torah scroll.*—Repoussé work. On the top, between two cherubims and surmounted by a crown, is a miniature ark, the doors of which are in the form of the Tables of the Law, with the Ten Commandments engraved thereon. Inside are the words in Hebrew, "Holy Sabbath," and a sliding plate with the Hebrew names of the various festivals on which the scroll decorated with the breastplate is used. Underneath, amid flower designs, are two crowned lions holding an oval shield, which is engraved with a conventional tree and the Hebrew words: "This was donated by Frieda Beile, daughter of Elkanah Baruk, son of Moses the Levite." The whole is inclosed by two columns, which are wound with flowers. Measurements, 11 inches high, 10 inches wide. (Plate 2 (upper), Cat. No. 154990, U.S.N.M.) Constantinople, Turkey.

7. *Silver breastplate of the Torah scroll.*—Representing the 12 stones which were set in the breastplate of the high priest, as described in Exodus xxviii, 15–21, with the names of the 12 tribes of Israel underneath them. Above are the words in Hebrew which were inscribed on the golden frontlet of the high priest (Exodus xxviii 36): "Holiness to the Lord." Underneath is the inscription, in Hebrew, "Gift of Mr. Abraham, son of Simha Marcus, and his daughter Pearl and his son Simha, in memory of his wife and their mother, Beila, daughter of Judah and their parents, Simha, son of Meir, and Elka, daughter of Abraham Judah, son of Menachem, and Pearl, daughter of Abraham. In the year 5648, (1888), Boston, America." The whole is surrounded by a border of vines. Measurements, 13½ by 13½ inches. (Cat. No. 154765, U.S.N.M.)

8. *Pointer.*—Made of black wood. Length, 11 inches. (Cat. No. 154452, U.S.N.M.)

9. *Pointer.*—Made of olive wood in Jerusalem, with hand of bone. Combined with a spice holder at the top. Length, 9 inches. (Cat. No. 204261, U.S.N.M.) Gift of N. Meyer

10. *Pointer.*—Made of carved ivory. Length, 10¾ inches. Baltimore, Md. (Cat. No. 314492, U.S.N.M.) Gift of Henry Hartogensis.

11. *Laver.*—Made of pewter, engraved with floral designs and the Hebrew inscription, "Synagogue, Alfasi, Tunis." In the tabernacle and temple there was a laver for the ritual washing of the priests before entering the sanctuary to offer sacrifices. (Exodus xxx, 17–21.) Some synagogues have in the vestibule a laver for the worshipers to wash their hands before performing the prayer which has taken the place of sacrifices. The washing of hands is accompanied by a benediction. Measurements, height, 6½ inches; diameters, 4¼ and 3½ inches. Tunis, North Africa. (Cat. No. 217687, U.S.N.M.)

## 2. OBJECTS USED IN PRAYER

12. *Phylacteries.*—The phylacteries, or *tefillin*, are two square boxes of parchment. The boxes are fastened to a kind of a base made of thick parchment with a loop on one side, so as to let a narrow leather strap pass through. Into these boxes are inserted the following passages from the Pentateuch, written on strips of parchment: Exodus xiii, 1–10; Exodus xiii, 11–16; Deuteronomy vi, 4–9; and Deuteronomy xi, 13–21. By means of the straps the boxes are bound around the arm and head and worn by all male Jews who have attained religious majority, that is, passed the thirteenth year of age—during morning prayers of week days; hence their Hebrew name *tefillin*, from *tefillah*, prayer. The name phylacteries is derived from the Greek φυλακτέρια (phylacteria), which is used in the New Testament (Matthew xxiii, 5), meaning, properly, things that guard, that is, amulets, talismans, which the Jewish *tefillin* are not. The New Testament name may be based upon an external resemblance between the *tefillin* and the Greek *phylacteria*. The obligation to wear *tefillin* is derived from the command included in the extracts mentioned above: "And you shall bind them as a sign upon your hand and for frontlets between your eyes." (Deuteronomy vi, 8; xi, 18.)

The *tefilla* for the head is embossed on two sides of the exterior with the Hebrew letter ש *shin* (sh), and inside is divided into four compartments, in each of which one of the four extracts from the Pentateuch is put, and the strap is tied at such a distance as to fit the head of the wearer, forming a knot shaped in the form of the Hebrew ד *daleth* (d). The *tefilla* for the hand or arm has no letter impressed on the outside and no divisions inside, and the four passages it contains are written continuously on one strip of parchment. One end of the strap is made into a small noose, with a knot resembling the Hebrew י *yod* (y or i). The three letters thus exhibited on the outside of the *tefillin* constitute the Hebrew name of God שדי *Shaddai*, rendered by the English versions, "Almighty." The materials used in making the *tefillin* must come from a clean animal, and the extracts from the Pentateuch are written in the same manner as the Torah Scroll.

In "laying the *tefillin*" (*hanohath tefillin*), that of the arm is put on first. The box is fastened on the naked left arm above the elbow, and the strap is wound seven times around below the elbow. Then that of the head is put on so that the box comes to rest on the forehead below the hair and between the eyes, the knot being at the nape of the neck, while the ends of the strap pass over the shoulders and hang down on either side. Next, the end of the strap of the *tefilla* of the arm is wound thrice around the middle finger and around the hand. Each of these performances is accompanied by appropriate benedictions and the recitation of passages from the Scriptures. In taking off the *tefillin* that of the head is removed first, then that of the arm. The traps are folded around the boxes, and the *tefillin* are reverently puts into a bag, which is sometimes included in another, so that the sacred objects may be more carefully protected. Philadelphia. (Plate 2, (lower), Cat. No. 130276, U.S.N.M.) Gift of David Sulzberger.

13. *Phylacteries.*—Palestine. (Cat. No. 216159, U.S.N.M.) Bequest of S. S. Howland.

14. *Phylacteries.*—Tunis, North Africa. (Cat. No. 216686, U.S.N.M.)

15. *Phylacteries.*—Zurich, Switzerland. (Cat. No. 329452, U.S.N.M.) Gift of Rev. Paulus Dworkowicz.

16. *Prayers and benedictions recited in putting on the phylacteries.*—Stamped on yellow silk. Made in Jerusalem. Measurements, 9 by 13 inches. Baltimore, Md. (Cat. No. 154445, U.S.N.M.) Gift of Dr. Aaron Friedenwald.

17. *Prayer shawl* (*tallith*).—Made of white silk with blue stripes on the borders. The *tallith* is a rectangular piece of cloth, made of wool or silk, worn by male adults, (among the Sefardim, or the observers of the Portuguese rite, also by small boys), at the morning services and when performing certain religious functions. To each of the four corners of the *tallith* are attached the *cicith* or fringes, consisting of four threads (usually woolen), run through an eyelet near the corner and then doubled and knotted in a certain manner so that eight threads are allowed to hang down as a fringe. It is, besides, usually bordered with bluish-black stripes and adorned with a silk ribbon or silver-corded lace called "crown" ('atarah), on the top. The *tallith* is loosely thrown over all the other garments, sometimes passing across the top of the head and flowing down over the upper part of each

arm and over the back, sometimes wrapped around the neck. The obligation to wear a garment with fringes is derived from Numbers xv, 38, as follows: "That they make them fringes in the borders of their garments thoughout their generations, and that they put upon the fringe of each border a cord of blue. And it shall be unto you for a fringe, that ye may look upon it, and remember all the commandments of the Lord, and do them; and that ye go not about after your own heart and your own eyes"; and Deuteronomy xxii, 12: "Thou shalt make thee fringes upon the four borders of thy vesture, wherewith thou covered thyself." Besides the *tallith*, which is worn at stated seasons, the Jews wear at present under the upper garments during the entire day a garment with fringes, called the "small *tallith*" (*tallith katan*), or the "four corners" (*arba kanfoth*). It consists of a piece of rectangular cloth of any material, but usually of wool, about 3 feet long and 1 foot wide, with fringes fastened to the four corners in the same manner as to the *tallith*, with an aperture in the center sufficient to let it pass over the head, so that part falls in front and part behind. This small *tallith* is assumed to have originated in the times of persecution, when the Jews had to refrain from exhibiting the garment with fringes and could only in this manner comply with the commandment to wear fringes. Length, 6 feet, 6 inches; width, 2 feet. New York. (Cat. No. 30296, U.S.N.M.) Gift of Hon. N. Taylor Phillips.

18–19. *Prayer shawl and phylactery.*—This prayer shawl, which is cut into two pieces, and the phylactery were secured by John Goldhaar, field secretary of the Jewish Welfare Board, from the Synagogue of Rheims, France, after the invasion of the German Army. Rheims, France. (Cat. Nos. 310078–079, U.S.N.M.) Gift of the Jewish Welfare Board, United States Army and Navy.

20. *Arba Kanfoth* (*four-cornered garment*).—Made of wool. (See under No. 16.) Measurements, 3 feet by 17 inches. (Cat. No. 154578, U.S.N.M.) Gift of Simon Dalsheimer.

21. *Fringes* (*cicith*).—Made of woolen threads. (See under No. 16.) Tiberias, Palestine. (Cat. No. 154457, U.S.N.M.) Gift of Mrs. B. F. Ulman.

## 3. OBJECTS USED ON FESTIVALS

### SABBATH

The Jews, like other oriental peoples, compute the day from sunset to sunset. The Sabbath, therefore, begins at sunset on Friday and terminates at sunset on Saturday.

It is inaugurated in the home by blessing and lighting of the candles by the mistress of the house, and in the synagogue by a special service. On returning from the service, and before the evening meal, the head of the house fills a cup with wine, raises it in his right hand, and recites

Genesis ii, 1–3, which relate the origin of the Sabbath, and pronounces a benediction over the wine, to God, who "has sanctified the Sabbath." For this reason the ceremony is called *kiddush*, that is, sanctification. He then drinks from the cup and hands it to the other persons at the table to partake of. Where no wine or other liquor is available, the *kiddush* is pronounced over two loaves of bread, which are laid on the table in memory, it is assumed, of the two portions of manna that were gathered in the wilderness on Fridays. (Exodus xvi, 22.) The loaves are then cut up by the head of the house, the pieces dipped in salt and distributed among the members of the family.

22. *Sabbath lamp.*—Used by the German Jews in their houses. It was manufactured in the eighteenth century in Fellheim, Germany. Height, 18 inches. (Plate 3 (upper), fig. 1, Cat. No. 130294, U.S.N.M.)

23. *Brass hanging candlestick.*—Made in the eighteenth century in Fellheim, Germany. Height, 20 inches. (Cat. No. 130298, U.S.N.M.)

24. *Kiddush cloth.*—Made of red silk. Stamped with representation of the temple and other buildings in Jerusalem, and the benedictions recited on Sabbath. Used to cover the loaves of bread on the table (see No. 22.) Jerusalem, Palestine. (Cat. No. 154418, U.S.N.M.)

### HABDALAH

The Sabbath is inaugurated at the home by a benediction over a cup of wine (see above) and is terminated in a like manner. In addition to the cup a wax candle and a box containing some spices are used. The head of the house takes the cup in his right hand and the spice box in his left, while the candle is usually held by a child, and, after reciting several passages of the Scriptures, pronounces a blessing over the wine, then over the spices, smelling them and passing them to the others present, then over the light, closing with thanksgiving to God for the distinction He made between Sabbath and workdays, between things sacred and profane, etc. The cup is then passed around among the members of the family and the candle extinguished with drops of wine from the cup. This ceremony is called *habdalah*, that is, separation or division, because it divides or separates the Sabbath from the other days of the week. The spices may be simply an emblem of the enjoyment to be derived from the work of the six days of the week, and the light is, according to the Talmud, the first product of human ingenuity and labor.

25. *Silver spice box.*—Made in form of a tower resting on a base. Supposed to have been manufactured in Laupheim, Germany, about 1740. Height, 8 inches. (Plate 3 (lower), fig. 4, Cat. No. 130297, U.S.N.M.)

26. *Silver spice box.*—Made in form of barrel. Height, 1½ inches. Washington, D. C. (Cat. No. 317318, U.S.N.M.) Gift of Henry Franc.

### NEW MOON

27. *Tablet in gilded frame.*—Inscribed in gold letters on a blue ground with the Hebrew words, "New moon." In the Pentateuch the new moon festival is enumerated among those which were observed by additional sacrifices, Numbers xxviii, 11–15, and whose appearance was heralded by the sounding of trumpets, Numbers x, 10. The day is referred to as a sacred one also in I Samuel xx, 5–18; II Kings iv, 23; Isaiah i, 13, 14; lxvi, 23; Ezekiel xlvi, 1, 3; Hosea ii, 13; Amos viii, 5. Some modern Jews observe the new-moon day by reciting, in the open air and facing the moon, special prayers, which devotion is called "Blessing of the moon"(*birkath ha. hodesh*) and abstaining from unnecessary work. Dimensions, 11 by 6 inches. (Cat. No. 1429, U.S.N.M.) Gift of David Sulzberger.

### PASSOVER

The feast of Passover is celebrated in commemoration of the deliverance of Israel from the bondage of Egypt, as related in the first chapters of the book of Exodus. It begins on the evening of the 14th of Nisan (March–April) and continues, with the Jews who live in Palestine, for seven days, with those in other places for eight days. It is the first of the three pilgrimage festivals (*shalosh regalim*) the others being the feast of the weeks, or *Shabuoth*, occurring seven weeks after Passover, at the close of the spring harvest, now chiefly observed in commemoration of the giving of the Torah, and the feast of Tabernacles or booths, *Sukkoth*. Passover thus begins the ecclesiastical year. (Exodus xii, 2; Leviticus xiii, 5; Deuteronomy xvi, 16.)

### OBSERVANCE OF THE PASSOVER IN THE JEWISH HOME

In ancient times the celebration of Passover centered around the paschal lamb. As it could not be slaughtered outside of the sanctuary (Deuteronomy xvi, 2) its use ceased with the destruction of the temple, and the eating of unleavened bread, or *maccoth*, is now the principal feature of the Passover feast. The eating or even the keeping of anything leavened or fermented (*hametz*), is strictly prohibited (Exodus xxii, 7; Deuteronomy xvi, 3), hence the Passover is also called the "feast of unleavened bread" (Exodus xxiii, 15). On the eve preceding Passover the ceremony of "searching for leaven" (*bediqath hamez*) takes place. The head of the house, furnished with a wax taper, a wooden spoon, and a feather brush, goes over the whole house and gathers all suspicious crumbs into the spoon. These are burned on the morning of the 14th of Nisan in the courtyard (*bi' ur hametz*), both ceremonies being accompanied by benedictions. In the evening the feast begins with a service in the synagogue. In the home the evening meal is of the nature of a commemorative service, called *seder*—order, arrangement, or program. At the head of the table are cushioned chairs or lounges for the master and mistress of the house to recline on, as was done and is still customary in the Orient among the high and free-born. On the table are the articles emblematic of the events commemorated. These are: Three *maccoth*, or cakes of unleavened bread, baked in the shape of large, thin, round crackers, the "bread of affliction" (Deuteronomy xvi, 3), a piece of roasted meat, usually the bone of a lamb, representing the Passover lamb; bitter herbs, usually horse radish (*maror*), in commemoration of the "embittering of life," which Israel suffered in Egyptian servitude (Exodus i, 14); a roasted egg, in memory of the festal sacrifice (*hagigah*) offered in the temple; a compound of almond, apples, and sirup, which has the color of brick clay (*haroseth*), in commemoration of the labor of brick-making the Israelites performed in Egypt (Exodus i, 14 and v, 7 and following), and into which the bitter herbs are dipped before they are partaken of; green herbs—parsley or lettuce (*karpas*)—as the "food of poverty;" a cup of salt water, in which the green herbs are dipped to represent the hyssop dipped in the blood of the paschal lamb (Exodus xii, 22). There are, besides, wine in cups or glasses for each at the table, as everyone assisting at the celebration is supposed to partake of four cups of wine. An extra cup stands ready filled during the *seder* for the prophet Elijah should he come in an unbidden guest to honor the feast and as protector of the household whenever the door is opened on that night.

The service begins with *kiddush*, as on Sabbath and other festivals. (See above on p. 9.) The family then sits down and the *hagadah*, that is, narration, consisting of an account of the sufferings of Israel at the hands of the Egyptians and their miraculous deliverance by God, accompanied by psalms and hymns, is recited. At appropriate passages of the *hagadah* the articles mentioned above are partaken of, symbolical ceremonies performed, and the evening meal is eaten.

28. *Liturgy of the Passover meal, hagadah.*—In Hebrew and Spanish, with maps and illustrations. Printed in London, 5573 A.M., (=1813 A.D.). During the semiritual meal of the Passover feast, called *seder*, the *hagadah*, that is, narration, consisting of an account of the sufferings of Israel at the hands of the Egyptians and their miraculous deliverance by God, is recited, accompanied with psalms and hymns. London, England. (Cat. No. 217678, U.S.N.M.)

29. *Passover cloth.*—Made of white silk, in Jerusalem. Stamped with the principal prayers recited at the Passover meal, or *seder*, and illuminated with representations of the Temple Mount and other buildings of the city of Jerusalem; as also with the cities of Jericho and Shechem; with the candlestick (*menorah*); and the tables

of the law (*Decalogue*). Measurements, 18 by 18 inches. (Cat. No. 155263, U.S.N.M.) Gift of Moses A. Dropsie.

30. *Brass plate used at the Passover meal.*—Adorned with animal figures and flowers and containing an Arabic inscription in Hebrew characters. Made in Constantinople. Diameter, 26 inches. (Plate 4 (upper), Cat. No. 130291, U.S.N.M.)

31. *Pewter Passover plate.*—Made in Tetennausen, Germany. Diameter, 15 inches. (Cat. No. 130299, U.S.N.M.)

32. *Passover tray.*—Made of tin. Engraved on the rim with the 16 words containing the program of the ceremonies performed during the *seder*, and the name Gitl. Inside are the words: Priest, Levite and Israelite, and the names: Abraham, Bela, Juda, son of Solomon, Solomon Leb, Hannah Engelmayer, Baltimore, and various ornaments, as the "Shield of David," circles and vases. Dating probably from the seventeenth century. Diameter, 13¾ inches. Washington, D. C. (Cat. No. 326825, U.S.N.M.) Gift of Miss L. Lieberman.

33. *Omer tablet.*—Manuscript in gilded frame. The harvest season was formally opened with a ceremony of waving a sheaf of barley in the sanctuary on the second day of the Passover feast, which began on the 15th of Nisan (March–April). Before this ceremony took place the harvesting of grain was forbidden: "And ye shall eat neither bread, nor parched corn, nor fresh ears, until this selfsame day, until ye have brought the oblation of your God." (Leviticus xxiii, 14). From that day seven weeks, or 49 days, were counted (Leviticus xxiii, 15; Deuteronomy xvi, 9) to the feast of Pentecost; hence its Hebrew name *Hag ha-Shabuoth* "feast of Weeks," and the usual English name "Pentecost," which is derived from the Greek πεντεκοστή *pentekoste*, meaning the fiftieth day. It is also called "feast of harvest" (Exodus xxiii, 16), because the grain harvest then approaches its close, and "day of first fruits" (Numbers xxviii, 26; Exodus xxxiv, 22), because two loaves of bread from the new wheat were offered on that feast.[6] With the destruction of the temple the ceremony of waving the sheaf in the sanctuary necessarily fell away, but the counting is still observed and the prayers contained in the tablet form part of the liturgy during the time from Passover to Pentecost.

This tablet is used in the synagogue for reckoning the period between Passover and Pentecost. The tablet is in Hebrew. It contains the words: "Blessed art thou, O Lord our God, King of the universe, who has sanctified us with His commandments and commanded us to count the Omer." Then follows the count (in Hebrew), and below it the words: "May the Lord restore the worship of the temple speedily in our days," and Psalm lxvii. The letters H. S.

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[6] Leviticus xxiii, 17. Since the dispersion Pentecost has been connected by tradition with the day on which the law (Torah), was given on Mount Sinai, and the festival is called *hag mattan torah*, the feast of giving the law.

and D on the left mean, respectively, Omer (written Homer by the Spanish Jews); week (Sabbath); and day. The figures on the right indicate that it is the forty-seventh day of Omer, that is, six weeks and five days. Measurements, height, 2 feet 6 inches; width, 2 feet. (Plate 4 (lower), Cat. No. 154404, U.S.N.M.) Gift of David Sulzberger.

### NEW YEAR (ROSH HA-SHANAH); THE PENITENTIAL SEASON

34. *Ram's horn* (*shofar*).—In ancient times the horn or shofar was used, according to the Pentateuch, for the announcement of the new moon and solemn festivals (Numbers x, 10; Psalms lxxxi, 4), for the proclamation of the year of release (Sabbatical year) (Leviticus xxv, 9), and above all for military purposes, like the modern bugle, to give the signal for going out to battle, for the announcement of a victory, and for a recall of the troops (Numbers x, 1–9). It was also used as a musical instrument in religious procession. (II Samuel vi, 15; Psalms xlviii, 6.) At present the shofar is especially employed during the penitential season, which begins with the 1st of the month Ellul (August–September), and culminates on the Day of Atonement (*Yom Kippur*), on the 10th of Tishri (September–October). During the month of Ellul the shofar is sounded three times at the close of the morning service each day, with the exception of the Sabbaths, in some congregations and in others at the evening service. On the 1st of Tishri, the beginning of the civil year (*Rosh ha-shana*), one of the most solemn of the Jewish holy days, and the "memorial of blowing of trumpets" (Leviticus xxv, 24; Numbers xxix, 1), 30 blasts, among the Sefardim 72, are sounded on the shofar in the middle of the morning service, after the reading of the day's lesson from the Torah, and before the "additional service" (*musaf*). On Atonement Day the shofar is sounded once, among the Sefardim four times, at the close of the concluding service (*ne'ilah*), and on the seventh day of Tabernacles (*Hoshanna Rabba*), it is sounded at each of the seven circuits. The shofar is usually made of a ram's horn, but the goat's horn is also employed.[7] Washington, D.C. (Cat. No. 95142, U.S.N.M.) Gift of Cyrus Adler.

35. *Manuscript written on vellum.*—Measurements, 14 by 9½ inches. Mystical interpretation of the significance of the blowing of the shofar. Tunis, North Africa. (Cat. No. 217695, U.S.N.M.)

### THE FEAST OF TABERNACLES, OR BOOTHS (SUKKOTH)

The feast of Tabernacles takes place on the 15th of Tishri (September–October), and continues, according to Leviticus xxxiii, 39–43, seven days, with an eighth day for the conclusion of the feast, to which is added the feast of the "Rejoicing of the law," thus extending it to nine days. It is celebrated in remembrance of the wandering of the

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[7] Compare Cyrus Adler, The Shofar, Its Use and Origin. Proceedings, U. S. National Museum, vol. 16, pp. 287–301; Report, U. S. National Museum, 1892, pp. 437–450.

Israelites through the desert, where they dwelt in booths or tents. (Leviticus xxiii, 43.) In ancient times the feast was coincident with the harvest season and was a feast of thanksgiving. (Leviticus xxiii, 39; Exodus xxxiv, 22.) It was one of the most important and joyous of the three pilgrimage festivals. The most characteristic feature of the celebration of this feast is the dwelling in booths or tents, whence is derived its Hebrew name, *Sukkoth*, or, more fully, *hag ha-sukkoth*, the feast of booths. The booth has three sides of wood, usually boards or planks, while the fourth side, on which is the entrance, is hung with a curtain. It must be erected in the open air and covered with green branches and leaves, affording protection against the sun by day, but permitting a small portion of the sky to be seen and the stars to show at night. Inside it is usually adorned with draperies and garlands. Being the "dwelling place" (Leviticus xxiii, 42), during the festival, the meals are taken in the booth, and especially pious people even sleep in it. Sick and feeble people, however, are exempt from the obligation of "dwelling in tents," and the precept is generally suspended in inclement weather.

Another of the important ceremonies connected with the observance of the Feast of Tabernacles is the use of palm branches (*lulab*), bound up with myrtle and willow branches, and a kind of citron (*ethrog*).

36. *Fourteen tablets used for the decoration of the booth.*—(Cat. Nos. 217679–685, U.S.N.M.)

37. *Lulab and ethrog.*—The lulab and ethrog, the former being the shoot of the palm bound up with myrtle and willow branches, the latter the fruit of the citron tree (a variety of the *Citrus medica*), are used by the Jews at the Feast of Tabernacles (15–22 of Tishri = September–October), in pursuance of Leviticus xxiii, 40: "And ye shall take unto you, on the first day, the fruit of goodly trees, branches of palm trees, and boughs of thick trees, and willows of the brook, and ye shall rejoice before the Lord, your God, seven days." At certain stages of the liturgy the lulab and ethrog, the former being held in the right hand, the latter in the left, are waved up and down and to all points of the compass, in acknowledgment of God's sovereignty over nature. After the additional service (*musaf*), each day a processional circuit (*hakkafah*), is made with the lulab and ethrog around the reading desk (as was done in the temple around the altar), on which the Torah scroll is held in an upright position, while reciting the prayers, beginning and closing with the invocation "Hosanna." On the seventh day seven such processions take place, and willow branches are beaten on the benches, and this day is therefore called *Hoshanna Rabba*, the day of the great *Hosanna*. Philadelphia, Pa. (Cat. No. 154448, U.S.N.M.) Gift of David Sulzberger.

### THE FEAST OF HANUKAH (DEDICATION)

The feast of dedication or Hanukah (the latest addition to the cycle of Jewish festivals) is celebrated for eight days, beginning with the 25th of Kislew (December-January), in commemoration of the purification of the temple and the restoration of the service after the deliverance of Jerusalem from the oppressions of Antiochus Epiphanes, King of Syria, by the Maccabees in 164 B. C. The institution of this festival is related in I Maccabees iv, 47–59. In the New Testament (John x, 22) it is mentioned under the name of ἐγκαίνια (enkainia), "dedication." The principal feature in the observance of this festival is the lighting of lights in the synagogue, as well as in private houses, whence it is also called the "feast of lights." (Compare Josephus, Antiquities, xii, 7, 7.) On the first night one light is lighted, on the second two, and so on to the eighth. The lights are set in a place where people on the street may see them, in the window or by the door. They are considered sacred, and must not be employed for any ordinary purpose. For this reason a "servant light" (shammash) is placed next to them, which is used in lighting them. Rabbinical tradition accounts for this feature of the feast by the story that when the priests entered the sanctuary after the Syrians had been driven out, to light the perpetual lamp, they found a vial of sacred oil unpolluted, which, under ordinary circumstances, was only sufficient for one night, but by a miracle lasted for eight nights, until new oil could be prepared for the lamps of the candlestick.

When possible lamps burning olive oil are to be used, though frequently candles made of pure beeswax are employed. In the synagogues there is usually for this purpose a lamp made after the form of the candlestick (menorah) of the tabernacle and temple, as described in Exodus xxv, 31–140.

38. *Hanukah lamp.*—Brass. Height, 6½ inches; width, 8¾ inches. Washington, D. C. (Cat. No. 311979, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

39. *Hanukah lamp.*—Copper. Probably of Dutch origin. Length, 10½ inches; width, 2¾ inches. (Plate 3 (upper), fig. 2, Cat. No. 130295, U.S.N.M.)

### THE FEAST OF ESTHER (PURIM)

Five of the shorter books of the Bible—Canticles, Ruth, Ecclesiastes, Lamentations, and Esther—are called the "Five Rolls" (*hamesh megilloth*), and are read on special occasions during the service in the synagogue, namely, Canticles on Passover, Ruth on Pentecost or Feast of Weeks, Ecclesiastes on Tabernacles, Lamentations on the 9th of Ab, and Esther on the Feast of Purim. The first three are read privately by each member from his own copy during a pause in the public service (between the first part of the liturgy and the reading of the Torah). The Lamentations are chanted by the leader and members of the congregation, each reading a chapter during the services of the 9th of Ab (August) in commemoration of the destruction of the Temple of Jerusalem. Still more ceremony is attached to the reading of the Book of Esther, which takes place during the services of the Feast of Purim, and is celebrated on the 15th of Adar (March-April) to commemorate the deliverance of the Jews of Persia from the machinations of Haman. For this purpose a parchment scroll, written in the same manner as the Pentateuch (see the Torah Scroll, p. 4) is used. The reading takes place from the same desk as that of the Torah, and is preceded and followed by a benediction. At certain passages the congregation joins in, reciting them before the public reader. The Book of Esther is therefore known as the roll (megillah). Another feature of the Feast of Esther or Purim is the presenting of gifts to friends and the poor.

40. *Manuscript of the Book of Esther.*—Inserted into a case of olive wood carved with a representation of the temple. Made in Jerusalem. Height, 8 inches. (Cat. No. 134763, U.S.N.M.) Gift of David Sulzberger.

41. *Roll of the Book of Esther.*—Manuscript written on leather. Height, 7 inches. (Cat. No. 158466, U.S.N.M.)

42. *Roll of the Book of Esther.*—Manuscript written on parchment. Height, 5 inches. Zurich, Switzerland. (Cat. No. 329453, U.S.N.M.) Gift of Rev. Paulus Dworkowicz.

43. *Benedictions Recited at the Reading of the Megillah.*—Manuscript written on leather. Measurements, 7½ by 5 inches. (Cat. No. 158464, U.S.N.M.)

44. *Metal marker for Purim charity.*—Inscribed in Hebrew: "Money for Purim." 5½ inches by 2¾ inches. Baltimore, Md. (Cat. No. 314493, U.S.N.M.) Gift of Henry Hartogensis.

45. *Metal marker for Purim charity.*—Inscribed in Hebrew: "Half of a shekel." 5½ inches by 2¾ inches. Baltimore, Md. (Cat. No. 314494, U.S.N.M.) Gift of Henry Hartogensis.

### LITURGICAL BOOKS

46. *Prayer Book* (*Siddur*—order).—Hebrew with German translation on lower part of the page. Containing the services for week-day, Sabbath, new moon, and the festivals. Bound in morocco, gold-tooled, with gilt edges. The title-page is wanting. Washington, D. C. (Cat. No. 288291, U.S.N.M.) Gift of Mrs. Charles Block.

47. *Prayer book.*—Hebrew with English translation on the opposite page. Containing the prayers as in the preceding. With prayers, hymns, and meditations for special days and events, in English, at the close. Arranged by the Rev. Drs. Benjamin Szold and M. Jastrow. Published in Philadelphia in 1885. Bound in morocco,

tooled. Washington, D. C. (Cat. No. 288292, U.S.N.M.) Gift of Mrs. Charles Block.

48. *Prayer book for devout Jewish women.*—Hebrew with German translation as in No. 46. At the close are devotions for special days, composed by Rabbi Dr. W. Schlesinger. Opposite the title-page is a picture of Eli and Hannah with the verse, in Hebrew: "Go in peace, and the God of Israel grant thee thy petition." (I Samuel i, 17). Printed in Sulzbach, Germany, 1843. Bound in half leather. Washington, D. C. (Cat. No. 288293, U.S.N.M.) Gift of Mrs. Charles Block.

49. *Prayer book.*—Containing the prayers as in the preceding in Hebrew. At the close are special devotions for women in Yiddish. Bound in half leather. Printed in Furth, Germany. Washington, D. C. (Cat. No. 288294, U.S.N.M.) Gift of Mrs. Charles Block.

50. *Prayer book.*—In Hebrew. Printed in Rodelheim, Germany, 5622 A. M. = 1682 A. D. Washington, D. C. (Cat. No. 288295, U.S.N.M.) Gift of Mrs. Charles Block.

51. *Prayers for the feasts* (*Machzor*).—The machzor, "cycle," contains the old parts of service, the lessons of the Scriptures, and the liturgical poetry (*piyutim*) for all the festivals. Five volumes, quarto. Bound in half leather. Printed in Sulzbach, Germany, 5562 A. M. = 1802 A. D. Washington, D. C. (Cat. No. 282296, U.S.N.M.) Gift of Mrs. Charles Block.

52. *Prayers for women.*—In Yiddish. Furth, 1846. Washington, D. C. (Cat. No. 288297, U.S.N.M.) Gift of Mrs. Charles Block.

### 4. OBJECTS FOR SPECIAL OCCASIONS AND INCIDENTS OF LIFE

53. *Silver cup and knife used at the rite of circumcision.*—The rite of circumcision (*milah*) is practiced in pursuance of Genesis xvii, 10–12: "This is my covenant, which ye shall keep, between me and you and thy seed after thee; every male among you shall be circumcised. And ye shall be circumcised in the flesh of your foreskin; and it shall be a token of a covenant betwixt me and you. And he that is eight days old shall be circumcised among you, every male throughout your generation." Circumcision is accordingly performed on the eighth day after the child's birth. But in case of sick or weak children it is postponed until they are strong enough to undergo the operation. The performance of the rite of circumcision is accompanied by the recital of prayers and benedictions and is combined with the naming of the child. (Compare Luke i, 59; li, 21.)

Circumcision was common in Egypt as early as the fourth dynasty. (Compare Herodotus ii, 36, 37, 104; Wilkinson, Ancient Egypt, ch. XV.) At the present day it prevails among the Kaffirs and some negro tribes of Africa, in parts of Australia, in many of the South

Sea Islands, and it is said to be practiced by the Abyssinian Christians as a national custom. Early Spanish travelers found it to be prevalent in the West Indies, Mexico, and among tribes in South America. It is a common rite among Mohammedans everywhere. Philadelphia, Pa. (Plate 3 (lower), figs. 1–3, Cat. No. 154436, U.S.N.M.) Gift of Mayer Sulzberger.

54. *Liturgy of the rites of circumcision and redemption of the first born.*—Manuscript, written on parchment. Dated, 1840. The redemption of the first born (*pidyon ha-ben*) is observed in compliance with Exodus xiii, 2, 12–15, compare Numbers xviii, 15, according to which the first born was considered as particularly belonging to God because when the Lord slew the first born in the land of Egypt He spared the first born of the Israelites. The rite takes place on the thirty-first day after the child's birth, and consists, in accordance with Numbers xviii, 16, in the parents giving a sum to the value of 5 shekels (about $2.50) to a priest, that is, a descendant of Aaron. If either of the parents belongs to the family of Aaron, or to the tribe of Levi, the child need not be redeemed. The law applies only to the first born of the mother, but not of the father. The ceremony is accompanied by prayers and benedictions and, like circumcision, is the occasion of a festival. (Cat. No. 156047, U.S.N.M.)

55. *Wrapper used on the occasion of carrying a child to the synagogue.*—Made of linen. When a child is old enough to be carried to the synagogue, the father takes it to the reader's desk and presents a roll with which to bind up the scroll of the law. On this roll is embroidered: "David, son of Judah, born in good luck on the 3rd of Jyar (April-May) 5598 (1838). May God help me to bring him up to the study of the law, to marriage, and to good works. Amen. Selah. And this is the law which Moses put before the children of Israel." Length, 11 feet 3 inches; width, 7½ inches. Philadelphia, Pa. (Cat. No. 154447, U.S.N.M.) Gift of David Sulzberger.

56. *Marriage contract* (*kethubah*).—Manuscript written on parchment, illuminated. Marriage is usually preceded by an engagement or betrothal, on which occasion it is customary among some Jews to draw up a formal writ of agreement between the bride and groom, whence the ceremony is called *tenaïm*, "articles of agreement," which set forth the stipulations preliminary to the agreement to marry. The marriage ceremony takes place under a canopy (*huppah*) of silk or velvet about 2 yards square, supported by four poles. The bride and bridegroom are led under it by their parents and friends. The rabbi, or anyone competent to perform the ceremony, takes a cup of wine, and after pronouncing an appropriate blessing, gives it to the bride and bridegroom to taste. The bridegroom then places a ring on the finger of the bride with the words: "Behold, thou art wedded to me by this ring, according to the law of Moses and Israel." This act,

which is called sanctification or consecration (*kiddushin*), in itself makes the marriage valid. Then the marriage contract is read. This is written in an Aramaic dialect after an established form usually beginning with the words: "Under good auspices, and with good luck to bridegroom and bride, 'Whoso findeth a wife findeth a good thing, and obtaineth favor of the Lord.'" It says that the bridegroom agrees to take the bride as his lawful wife, and that he will keep, maintain, honor, and cherish her, etc., and also specifies the sum he settles upon her in case of his death. The minimum of the dowry is fixed by the law to be 200 zuz (about $30) for a virgin and 100 (about $15) for a widow or divorced woman. To this is usually added what the bride has received from her parents and what the husband settles on her voluntarily, all of which she gets in case of the death of the husband, or of divorce.

After that the bridegroom crushes an empty glass with his foot in remembrance of the destruction of Jerusalem. (Compare Psalms cxxxvii, 5.) The rabbi, or whosoever performs the ceremony, takes another cup of wine, pronounces over it seven benedictions, and hands it again to the bride and bridegroom, who taste it, and the ceremony is then concluded.

The contract is dated Rome, in the year of creation 5576 (1816). The contracting parties are Elijah Saki and Masal-Tob (Fortune), of Castlenuovo. The witnesses to the contract are Joshua Gerson Ashkenazi and Michael Hayim Megula.

The margin is decorated with various symbolical figures, and contains the liturgy of the wedding ceremony and passages from the Bible and the Talmud referring to marriage and married life, artistically intertwined in garlands. Above, in the center, are probably the arms of the bridegroom; to the right a boy standing on a wheel pouring out the horn of plenty, with the motto: "All depends on merit and good luck"; to the left a female figure with tambourines, and the words: "Peace and welcome to those nigh and far." Below, to the right, is a female figure holding two burning hearts linked together by a chain, with the adage: "A well-mated couple is chosen by God" (marriages are made in heaven); to the left another female figure holding a tambourine and a flower, with a quotation from Isaiah xxxii, 8. The representation at the bottom, of Elijah ascending to heaven in a fiery chariot, his mantle falling on his disciple and successor Elisha (compare II Kings ii, 11–13) was probably suggested by the name of the bridegroom. Measurements, 30 by 19 inches. (Plate 5, Cat. No. 154633, U.S.N.M.)

57. *Marriage contract.*—Manuscript, written on parchment and illuminated. Dated Rome, 5590 A. M. (1830 A. D.). The contracting parties are Mahalalel of Susa and Virtuosa Binah. The witnesses are Joshua Gerson Ashkenazi and Moses Milano. The margin is

decorated with floral designs and figures. To the right is a female figure holding a crown and an olive branch; to the left is that of Justice with scales and sword; while below an old man points the young wanderer on the pathway of life heavenward. Measurements, 32½ by 21¾ inches. (Cat. No. 154630, U.S.N.M.)

58. *Marriage contract.*—Manuscript, written on parchment and illuminated. Dated Rome, 5597 A. M. (1837 A. D.). The contracting parties are Aaron Marcus and Quintiliana of Capua. The witnesses are Joshua Gerson Ashkenazi and Raphael Johannan Ephraim Casnulu. The margin is ornamented with floral designs and figures. Above is the representation of a young couple bound together by a ribbon wound around their necks, from which a heart is suspended. At the bottom is the figure of the high priest in full robes, probable suggested by the name of the bridegroom, Aaron. Measurements, 34 by 20½ inches. (Cat. No. 154631, U.S.N.M.)

59. *Marriage contract.*—Manuscript, written on parchment and illuminated. Dated Rome, 5512 A. M., (1751 A. D.). The contracting parties are Macliah de Castro and Rebekah Tarmi. The witnesses are Mahalalel Modilitani and Hezekiah Amrin. The margin is decorated with floral designs and Biblical passages referring to marriage and married life. Measurements, 33½ by 20¾ inches. Cat. No. 154632, U.S.N.M.)

60. *Document of betrothal (tenaïm) and marriage contract (kethubah).*—Manuscript, written on parchment and illuminated. Dated Livorno, (Leghorn, Italy); 5479 A. M. (1719 A. D.). The contracting parties are David, son of Abraham Rodriguez Miranda, and Dona Esther, daughter of Moses Franco. The decoration is in form of a façade of a Greek temple, the columns upholding the coats of arms of the bridegroom and bride, which are flanked on either side by angelic figures blowing trumpets. The documents—the *kethubah* to the right and the *tenaïm* to the left—are framed by a curtain which is raised by two Cupids on either side. On the bases of the columns are inscribed, in allusion to the names of the bridgroom and bride, the passage: "And David behaved himself wisely in all his ways, and the Lord was with him" (I Samuel xviii, 14), and, "And Esther obtained favor in the sight of all of them that looked upon her" (Esther ii, 15). Measurements, 37 by 24 inches. (Cat. No. 216162, U.S.N.M.) Bequest of S. S. Howland.

61. *Marriage contract.*—Manuscript written on parchment. The contracting parties are Yomtob, son of Nathan, and Yutle, daughter of Naphtali. Dated Baltimore 5600 A. M.—1840 A. D. Baltimore, Md. (Cat. No. 326826, U.S.N.M.) Gift of Miss L. Lieberman.

62. *Marriage contract.*—Manuscript written on parchment. The contracting parties are David, son of Moses, and Bele, daughter of Hirsh. Dated Baltimore, 5600 A. M.—1840 A. D. Baltimore, Md. (Cat. No. 326827, U.S.N.M.) Gift of Miss L. Lieberman.

63. *Burial prayers.*—Manuscript written on parchment. The prayers,which are recited at the cemetery at the open grave, are expressive of submission to God's will and include the *kaddish* or "holy," that is, a doxology, acknowledging God's holiness and greatness. The *kaddish* is repeated at every service during the first year of mourning and on the anniversaries of the death. It is believed by many Jews that the recital of the *kaddish* benefits the deceased. Measurements, 2 feet 2 inches by 9 inches. (Cat. No. 158354, U.S.N.M.) Gift of David Sulzberger.

### 5. MISCELLANEOUS

64. *Costume of a rabbi in Mohammedan countries.*—Consisting of trousers, inner robe of striped silk reaching below the knees and held by a girdle round the waist, outer coat of cloth, with short, ample sleeves, shawl, shoes with goloshes, and headgear of red felt, around which a piece of gray silk is twisted like a turban. When the Jews first settled in Mohammedan countries they were compelled by a decree to wear a dress different from that of the Mohammedans. At present the decree has been suspended, but many of the Jews continue to wear a distinctive costume. It is chiefly marked in the color of the turban. That of the Mohammedans is of white muslin or cashmere, while the Jews wear black, blue, gray, or light-brown turbans and generally dull-colored dresses. (Cat. No. 154761, U.S.N.M.)

65. *Knife with its sheath, used for slaughtering of animals.*—The killing of animals, that is, mammals and birds, for food is performed by cutting through the windpipe and gullet, with a perfectly sharp and smooth knife called *halaf* by a swift motion forward and backward across the throat of the animal. The act of slaughtering is called *shehitah*, and the person performing it is called *shohet*. He must be qualified by knowledge and skill. The knife must be thoroughly examined by him before and after the killing, and if it be found to have a notch (*pegimah*) the animal killed with it is ritually unfit for food (*terefah*). The *shehitah* is followed by the *bedikah*, that is, examination, first of the throat of the animal to ascertain whether the windpipe and gullet are cut through according to the requirements of the law; then of the various vital organs, especially the lungs. If they are found to be in any way tainted with disease the animal is unfit to be eaten. The act of slaughtering is accompanied by benedictions. . Length, 25 inches. (Plate 3 (upper), fig. 3, Cat. No. 154619, U.S.N.M.) Gift of David Sulzberger.

66. *Jewish butcher stamp.*—Made of wood with the word *Kosher* in Hebrew in relief. Used to designate meat as ritually fit for food. (Cat. No. 5491, U.S.N.M.)

67. *Mizrah.*—Illuminated and framed. The illumination consists of the figures of Moses and Aaron, a king and a queen and horns of

plenty. Inscribed with the Decalogue, other passages of the Bible, and prayers, and in minute Hebrew script, forming part of the figures, with the book of Genesis. Designed and executed by A. Pike, father of the donor, in 1862. Mizrah, that is, east, properly the place of the rising sun, is used to designate an ornamental picture, hung on the eastern wall of a house or in front of the praying desk in the synagogue, to indicate the direction of the face when at prayer, so as to be turned toward Jerusalem. The custom of facing east while at prayer, observed by the Jews living west of Palestine, is already mentioned, Daniel vi, 11. Compare I Kings viii, 38. East of Jerusalem the west direction would be chosen; north of Jerusalem the south. Height, 34¾ inches; width, 25½ inches. Washington, D. C. (Cat. No. 314398, U.S.N.M.) Gift of Mrs. Simon Kann.

68. *Mizrah.*—Manuscript written on paper, illuminated and framed. Above, the Decalogue surmounted by the "Shield of David," (magen David); below, the 7-armed candlestick, (*menorah*), between columns which are surmounted by rosettes. The illumination was hand-drawn in ink by Aaron Pasmanik in 1876. Baltimore, Md. (Cat. No. 31449, U.S.N.M.) Gift of Henry S. Hartogensis.

69. *Mizrah.*—Manuscript written on paper, illuminated and framed. The illumination represents King David holding a harp within a columned facade, formed in microscopic Hebrew script of the fifth book of the Psalter, (Psalms cvii to cl). Made by Hilel Braverman. Height, 14 inches; width, 11¾ inches. Baltimore, Md. (Cat. No. 31491, U.S.N.M.) Gift of Henry S. Hartogensis.

70. *Mizrah.*—Manuscript on cardboard. Illuminated in the same manner as No. 67. Designed and executed by the same artist. Height, 25½ inches; width, 9¾ inches. Baltimore, Md. (Cat No. 154417, U.S.N.M.) Gift of Dr. A. Friedenwald.

71. *Mezuzah.*—Manuscript written on parchment. The *mezuzah* consists of the passages Deuteronomy vi, 4–9, and xi, 13–21, written on parchment in the same manner as the Torah scroll and the phylacteries, and inserted in a wooden or metal case or glass tube. On the outer side is written the Hebrew name of God, *Shaddai*, "Almighty," and a small opening is left in the case opposite this word. The case is fastened in a slanting position to the right-hand side of the doorpost, (hence its name, mezuzah, which means "doorpost"), in compliance with the words: "And thou shalt write them (the words of the Lord), on the doorposts of thy house and within the gates." (Deuteronomy vi, 9; xi, 20.) Pious Jews touch and kiss the *mezuzah* as they pass through the door. In the Orient the entire Decalogue inclosed in a tin case is sometimes nailed to the doorway. Some people attribute a protective power, expecially in warding off evil spirits, to the *mezuzah*. The custom has been widely adopted by other peoples of the East particularly by Mohammedans, who write passages from the Koran

over the doors and windows of their homes. Philadelphia, Pa. (Cat. No. 154446, U.S.N.M.) Gift of David Sulzberger.

72. *Mezuzah.*—Manuscript written on parchment. Palestine. (Cat. No. 216161, U.S.N.M.) Bequest of S. S. Howland.

73. *Mezuzah.*—Manuscript written on parchment. Inserted into a tin case. Height, 3 inches. Washington, D. C. (Cat. No. 158353, U.S.N.M.) Gift of Miss Ottenberg.

74. *Mezuzah.*—Manuscript written on parchment. Zurich, Switzerland. (Cat. No. 329454, U.S.N.M.) Gift of Rev. Paulus Dworkowicz.

75. *Ode of a siyum.*—Written on parchment and richly illuminated. With the orthodox Jews the study of the Bible, and especially of the Pentateuch or *Thorah*, is considered a religious duty as well as a means of culture. As soon, therefore, as the young scholar has mastered the elements of Hebrew he studies in school the Pentateuch with some standard commentaries. His first reading through of the whole Pentateuch is sometimes the occasion of a family festival, called *siyum*, that is, completion. The young student recites passages from the Pentateuch, or makes a short speech, and receives presents from relatives and friends. This also takes place sometimes after the finishing of a tract of the Talmud. This ode by an unknown poet celebrates such a *siyum* of a young student of a prominent family in Rome, named Isaac Berachjah, son of Mordechai Raphael. After an introductory historical note the ode relates the merits and virtues of the family of the student, and extols the advantages of the study of the sacred law of God. The singing of the ode was distributed to different voices, which are marked at the various stanzas. The margin contains, besides the arms of the family and some symbolical figures, the last *parashah* or periscope, which is read in the synagogue on the last Sabbath of the year, Deuteronomy xxxiii–xxxiv (the blessing of Moses and the record of his death). Height 23½ inches; width, 18 inches. Rome, Italy. (Plate 6, Cat. No. 154637, U.S.N.M.)

76. *Delegate's card of the First Zionists' Congress.*—Engraved with the Shield of David, symbolical figures, and the words in Hebrew: "Oh that the salvation of Israel were come out of Zion!" (Psalm xiv, 7.) "Zionism" is the name given to the movement among the Jews which aims at establishing for their people a publicly and legally secured home in Palestine. It was organized and held its first congress in 1897, in Basel, Switzerland. Measurements, 5½ inches by 3⅜ inches. (Cat. No. 158458, U.S.N.M.) Basel, Switzerland.

77. *Delegate's card of the Second Zionists' Congress.*—Engraved with the Shield of David, symbolical figures, and the words in Hebrew: "Behold, I will take the children of Israel from among the nations, and bring them into their own land." (Ezekiel xxxvii, 21.) Measure-

ments, 5½ by 5⅜ inches. Basel, Switzerland. (Cat. No. 158459, U.S.N.M.)

78–80. *Badges of the Second Zionists' Congress.*—Consisting of metal pins made in form of the Shield of David. Basel, Switzerland. (Cat. No. 158461–158463, U.S.N.M.)

## III

## COLLECTION OF OBJECTS OF CHRISTIAN CEREMONIAL

The collection comprises church furnitures, appurtenances of public worship, and objects used in individual devotions and on special occasions, and is obviously confined to the illustration of the ceremonies and usages of the ritual branches of Christendom—that is, the Roman Catholic and Eastern Churches. Of the former the collection is quite representative; of the Eastern Churches there is a small collection of the Greek Orthodox Church, mostly of the Russian division of that denomination, and of the Armenian Church.

The description is accordingly divided into: (1) Ceremonial objects of the Roman Catholic Church; (2) of the Greek Orthodox Church; and (3) of the Armenian Church.

### 1. CEREMONIAL OBJECTS OF THE ROMAN CATHOLIC CHURCH

### PARAPHERNALIA OF THE CHURCH SERVICES

### SERVICE OF THE MASS

The service of the mass is, according to the teaching of the Catholic Church, a perpetual repetition of the sacrifice of Christ on the cross. The bread and wine are, by the words of consecration pronounced by the priest, changed into the real body and blood of Christ (transsubstantiation), and Christ thus offers himself each time anew through the priest, his representative on earth, and is partaken of in the communion.

The liturgy of the mass consists of extracts from the Scriptures and prayers, some of which are according to the season or the purpose for which the mass is offered, and is, in the larger portion of the Roman Catholic Church, in the Latin language.

The requisites for the celebration of mass are: An altar, of which at least the part of the table upon which the chalice and paten rest during the service must be of stone, in which relics of the martyrs are inclosed (see Revelations vi, 9), and must be consecrated by a bishop. The altar is covered with three linen cloths (symbolizing the linen cloths in which Christ's body was shrouded, as the altar represents his tomb), blessed by a bishop, or by a priest empowered by him. Midway of the altar and fixed to its base is the tabernacle, a small chest, more or less decorated, which holds the consecrated hosts in their repositories, the cibory and pyx, for the communion of the laymen and for the sick, and a light is always kept burning in front of it. Upon the altar is a crucifix. Two candles are lighted during a low mass, which is one recited by the priest without chant, and six during a high mass, which is one accompanied by music and incense and attended by a deacon and subdeacon.

The sacred vessels used in the service of the mass are the chalice, in which the wine, mixed with water, is consecrated, and the paten, a small plate upon which the host, in form of a cake of unleavened wheat bread, about 2 inches in diameter, rests during a portion of the mass. The appurtenances of the chalice and paten are the corporal, a square piece of cloth, upon which the host and chalice are placed, and which when not in use is held in the burse, a case covered with the same material as the priest's vestments; the purificator, a piece of linen used for wiping out the chalice; the pall, a stiff piece of linen, about 5 inches square, used to cover the chalice; and the veil, a square piece of the same material as the priest's vestments, with which the chalice is covered before offertory and after communion.

Mass may be celebrated only in the morning, and the celebrant must be fasting.

1. *High altar.*—Made of wood and constructed in a combination of Gothic, Renaissance, and Rococo styles, and probably dates from the seventeenth century. It is adorned with two oil paintings. The lower represents the assumption of Mary into heaven. Mary, in a blue cloak with yellow borders, is ascending to heaven surrounded by fluttering cherubs, while underneath the apostles with uplifted faces and raised hands are gazing after her. The Assumption of the Virgin is the principal feast celebrated in her honor, and is observed on August 15. The upper painting represents John the Evangelist in a red cloak holding the chalice of the Lord's Supper. Height, 15 feet; width, 7 feet 3 inches. Hildesheim, Germany. (Cat. No. 207743, U.S.N.M.)

2. *Altar.*—Made of wood and adorned with an oil painting representing the Holy Family—that is, Joseph, Mary, and the Infant Jesus. Probably dating from the seventeenth century. Height, 7 feet 2½ inches; width, 4 feet 2¼ inches. Hildesheim, Germany. (Cat. No. 207744, U.S.N.M.)

3. *Altar cloth.*—Made of linen, with lace borders and embroidered edges. Length, 62 inches; width, 29 inches. Italy. (Cat. No. 179015, U.S.N.M.)

4. *Fragments of gilded carvings of an altar.*—Including six oval panel paintings, measuring each 10¼ by 8⅛ inches, representing the Virgin Mary, the Archangel Gabriel, and the four Evangelists. Italy. (Cat. No. 179013, U.S.N.M.)

5. *Piece of carving.*—Wood, gilt. Under a canopy are two cherubs, between them is a cross in openwork. Underneath the cross is another

pair of cherubs, probably part of an altar. Height, 11½ inches; width, 7 inches. Italy. (Cat. No. 311833, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

6. *Angel or cherub.*—Standing on a pyramidal base, which rests on lions' claws. Wood, carved, stuccoed and gilded. Height, 13 inches. Italy. (Cat. No. 179051, U.S.N.M.)

7. *Pair of candlesticks.*—Brass, repoussé work. Probably used for the large Easter candles. Height, 48 inches. Italy. (Cat. No. 311501, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

8. *Bronze candlestick.*—With a point on top upon which to stick the candle. Height, 13 inches. Italy. (Plate 7 (upper), fig. 1, Cat. No. 152230, U.S.N.M.)

9. *Bishop's candlestick.*—Made of white metal. Used to light the bishop while reciting the prayers of thanksgiving after mass. Height, 2½ inches; length, 10¾ inches. Italy. (Plate 7 (upper), fig. 2, Cat. No. 179034, U.S.N.M.)

10. *Pair of candlesticks.*—Made of wood, carved and gilded. Height, 12½ inches. Spain. (Plate 7 (upper), fig. 3, Cat. No. 178863, U.S.N.M.)

11–12. *Altar lamps.*—Made of white metal in chased work. In front of the tabernacle of the altar in which a consecrated host is preserved a lamp filled with olive oil is always kept burning. It is usually suspended by a chain from the ceiling of the church in front of the tabernacle. Italy. (Plate 7 (lower), figs. 1 and 4, Cat. Nos. 179022–023, U.S.N.M.)

13. *Large altar lamp.*—Made of brass, hammered work. Diameter of bowl, 10½ inches. Italy. (Cat. No. 179024, U.S.N.M.)

14. *Large altar lamp.*—Made of white metal, repoussé work. Diameter, 12 inches. Italy. (Cat. No. 199026, U.S.N.M.)

15–16. *Small altar lamps.*—Made of white metal. Italy. (Cat. No. 179023, U.S.N.M.)

17. *Altar lamp.*—Made of brass. Madrid, Spain. (Cat. No. 167082, U.S.N.M.)

18. *Small lamp.*—Made of brass, with loops for suspension. Height, 8¾ inches; diameters, 2⅞ and 2¼ inches. Italy. (Cat. No. 152235, U.S.N.M.)

19–20. *Censers or thuribles.*—Made of white metal, openwork. The censer consists of a cup or bowl, which is provided with a movable pan for holding ignited charcoal, upon which the incense is put, a lid or covering and four chains about 3 feet in length, three of which unite the bowl to a circular disk, while the fourth is used for raising the lid to which one end of it is attached, the other passing through a hole in the disk and terminating in a ring. Incense is used at a solemn high mass, at vespers, benediction, at the obsequies of the dead, and at certain other ceremonies and blessings. The custom of burning incense in religious ceremonies is widespread. Besides the fragrance, it is a symbol of prayer. (See Psalms cxli, 2; Revelation v, 8; viii, 3.) Italy. (Plate 7 (lower), figs. 2 and 3, Cat. Nos. 152233 and 179022, U.S.N.M.)

21. *Censer.*—Made of white metal. Italy. (Cat. No. 179023, U.S.N.M.)

22. *Censer.*—Made of brass. Italy. (Cat. No. 179023. U.S.N.M.)

23. *Censer.*—Made of brass, openwork. Italy. (Cat. No. 179025, U.S.N.M.)

24–25. *Incense boat.*—Made of white metal, repoussé work. Before putting the incense from the boat, or nave, into the censer, the priest makes the sign of the cross and pronounces a blessing over it. Italy. (Plate 8 (upper), figs. 1 and 4, Cat. Nos. 179021–2, U.S.N.M.)

26. *Incense boat.*—Made of white metal, chased and repoussé work. Height, 4½ inches; length, 6½ inches. Italy. (Cat. No. 152234, U.S.N.M.)

27. *Incense boat.*—Silver. Height, 3 inches; length, 5¾ inches; width, 3¼ inches. Italy. (Cat. No. 311832, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

28. *Incense boat.*—Repoussé work. Height, 6 inches; length, 7 inches; width, 3⅛ inches. Italy. (Cat. No. 311836, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

29–30. *Holy water vessel and sprinkler.*—The vessel is of white metal with fluted sides in repoussé work. The sprinkler is of brass. On Sunday, at the beginning of high mass, the priest sprinkles the people with water, into which salt has been thrown and over which various prayers and benedictions have been pronounced, reciting Psalm li, 9. The rite is therefore called *Asperges*, from the first word of the verse in Latin. It is symbolical of the purification of the soul, and it is also believed to be a means of grace, in virtue of the prayers and blessings pronounced over the water by the priest. Height, 5 inches; diameters, 5½ and 3 inches. Italy. (Plate 8 (upper), figs. 2 and 3, Cat. No. 152228, U.S.N.M.)

31–32. *Chalice and paten.*—Made of silver, gilded. The chalice is in Renaissance style and is adorned with floral designs in chased work. The chalice, or at least its cup, in which the wine is consecrated, and the paten, upon which the host is placed, must be either of gold or of silver gilded. They are consecrated with prayer and anointing with the holy chrism, and after that must not be touched by a layman. Height of the chalice, 8½ inches; diameters, 5¼ and 3⅜ inches; diameter of the paten, 6¼ inches. Italy. (Plate 8 (lower), figs. 1 and 3, Cat. Nos. 179016–017, U.S.N.M.)

33. *Pair of cruets with tray.*—Made of glass. The stoppers of the cruets are in the form of a cross. Used for holding, respectively, the wine and water for the Eucharist. Montclair, New Jersey. (Cat. No. 239069. U.S.N.M.) Gift of Rev. Joseph Mendl.

34. *Pair of cruets with tray.*—The same as the preceding number. Ridgewood, N. J. (Cat. No. 329094, U.S.N.M.) Gift of Rev. P. T. Carew.

35. *Cibory.*—Made of silver, gilded, in form of a chalice, only wider and shallower in the cup, with a conical cover, surmounted by a cross. In the cibory are reserved the smaller hosts for the ordinary communicants and the sick. It is kept covered with a silken veil in the tabernacle of the altar. Height, 7 inches; diameters, 2½ and 2½ inches. Italy. (Plate 9 (left), fig. 1, Cat. No. 152227, U.S.N.M.)

36. *Cibory.*—Brass gilt. Surmounted by a cross. In the center of the stem is a globe with six projecting bosses. The base is adorned with floral designs in hammered-out granules. Height, 9 inches; diameter, 3¾ inches. Italy. (Cat. No. 311822 U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

37. *Pyx.*—Made of white metal in the same shape as the cibory, only smaller. Used for carrying the sacrament to the sick. Height, 3½ inches; diameters, 1⅝ and 1½ inches. Italy. (Plate 9 (left), fig. 4, Cat. No. 179030, U.S.N.M.)

38. *Brass vase.*—Made in form of an amphora with a conical cover. Probably used for holding the holy chrism, which is consecrated by the bishop on Thursday of the Holy Week ("Maundy Thursday") and is used in the rites of baptism, confirmation, ordination, and coronation; in the consecration of churches, altar stones, chalices, and in blessing the baptismal water. The chrism of the Roman Catholic Church consists of a mixture of oil and balsam. The chrism of the Eastern Church contains, besides oil and balsam, 55 other ingredients, among which are red wine, orange and rose water, mastic various gums, nuts, pepper, flowers, and ginger, and certain chemists of Constantinople are officially appointed to prepare it.[8] Height, 8¾ inches; diameter, 3 inches. Italy. (Cat. No. 179020, U.S.N.M.)

39. *Silver cup and spoon.*—Probably used for handing out the holy chrism. Height of the cup, 3 inches; diameter, 1½ inches. Seville, Spain. (Plate 9 (left), figs. 5 and 6, Cat. No. 167049, U.S.N.M.)

### ALTAR LINEN TEXTILES

40–41. *Three corporals.*—Made of linen, with lace borders and an embroidered cross in the center. Upon the corporal the host and chalice are placed during celebration of the mass. Dimensions, 11½ by 9½ inches to 17 by 14 inches. Italy. (Cat. No. 179002, U.S.N.M.)

42–43. *Two burses.*—Of green silk, with cross and borders of yellow silk and gold brocade. The burse is used to hold the corporal when not in use. Dimensions, 8½ and 9½ inches square. Italy. (Cat. No. 179002, U.S.N.M.)

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[8] See Adrian Fortescue, The Eastern Orthodox Church, London, 1916, p. 425.

44. *Burse.*—Of yellow silk brocade with green border. Dimensions, 8 inches square. Italy. (Cat. No. 179003, U. S. N. M.)

45. *Burse.*—Of black brocade, with cross and borders of white brocade. Dimensions, 8 inches square. Italy. (Cat. No. 179004, U.S.N.M)

46. *Pall.*—Made of linen, with a gold fringe, embroidered in silver and gold, with figures of chalice, host, burning hearts, and the instruments of the crucifixion. Used to cover the chalice. Dimensions, 5 inches square. Italy. (Cat. No. 152232, U.S.N.M.)

47. *Pall.*—Made of linen, with lace fringe and red cross in the center. Italy. (Cat. No. 179005, U.S.N.M.)

48–52. *Five puricators.*—Made of linen, with lace borders and embroidered cross in the center. Used for wiping out the chalice after the communion. Dimensions, 5 to 6¼ inches. Italy. (Cat. No. 179007, U.S.N.M.)

53. *Veil.*—Of black brocade, with white borders and white cross in the center. The veil is used to cover the chalice before the offertory and after communion. Dimensions, 18¼ inches square. Italy. (Cat. No. 179004, U.S.N.M.)

54. *Veil.*—Of black brocade, with borders of yellow silk. Dimensions, 22¾ inches square. Italy. (Cat. No. 179004, U.S.N.M.)

55. *Veil.*—Of purple silk, with borders of gold appliqué work and a cross within a circle of the same stuff. Dimensions, 22 inches square. Italy. (Cat. No. 179005, U.S.N.M.)

56. *Veil.*—Of reticellar work in pale blue and white. In the center, IHS, which is the abbreviation of the Latin words *Jesus hominum salvator* (Jesus Saviour of Mankind), within a circle of rays, while the edges are adorned with floral designs. Dimensions, 24 inches square. Italy. (Cat. No. 179006, U.S.N.M.)

57. *Laver.*—Made of brass, semicircular so as to be fastened to the wall with a crane at the bottom. Before vesting for the celebration of the mass the celebrant washes his hands in the sacristy to typify purity of heart and outer reverence for the sacred presence. During the mass he washes his hands after the offertory and communion at the altar. Height, 19 inches; width, 12½ inches. Italy. (Cat. No. 179027, U.S.N.M.)

### VESTMENTS OF THE MASS

It is assumed by many authorities that the ecclesiastical vestments were evolved by a natural process from the ordinary costume of a Roman citizen of the first or second century of the Christian era. The vestments used in the celebration of the mass are:

(1) The cassock, a close-fitting robe reaching to the heels and buttoned all the way down in the front. It is the distinctive dress of clerics worn by them in their homes and at all sacred functions, and, in Catholic countries at all times. The cassock of secular priests is

black; of bishops and archbishops, purple or violet; of cardinals, red; of the pope, white.

(2) The amice or amict (from the Latin *amicire*, to cover, to clothe), also called humeral (from the Latin *humerus*, shoulder), a piece of linen, about 3 feet long by 2 feet wide, with a cross embroidered in the middle of the upper edge, which the celebrant rests for a moment on his head, kissing the cross, and then spreads it over his shoulders with a prayer, binding it around the shoulders by means of strings at the upper corners of the cloth.

(3) The alb, a loosely fitting shirt-like robe of white linen (hence its name, from the Latin *albus*, white), reaching from head to foot. It is sometimes adorned with a border of lace or embroidery. It typifies the purity of life.

(4) The girdle, or cincture, a linen cord, the two ends of which terminate in large tassels, with which the priest binds the alb. It symbolizes continence and self-restraint.

(5) The maniple, a strip of cloth about 2-feet long, embroidered with three crosses, one in the middle and one at each of the extremities. It is worn on the left wrist, to which it is attached by a pin or string, hanging equally on both sides. It was originally a handkerchief or towel, and gradually developed into an ornamental and symbolical liturgical vestment. It signifies the rope with which Christ was bound and the tears of penitence to be wiped off.

(6) The stole (also called orarium), a long band of cloth, put around the neck and crossed on the breast being held in this position by the girdle. It is also worn at the performance of any rite, as ministering the sacraments or blessing persons and things. It is the symbol of spiritual power and jurisdiction. It was perhaps developed from the scarf used to protect the neck.

(7) The chasuble (from Latin *casula*, the diminutive of *casa*, hut, because like a little house it covered the whole body). It is the outer or upper vestment which is last assumed. It is elliptical in cut, open on both sides and at the top, and as it is passed over the head to rest on the shoulders it reaches to the knees in front and a few inches lower behind. The material (gold cloth, brocade, silk, wool, linen), and color of the chasuble, stole, and maniple, as also of the veil and burse, must be the same. The color of these vestments varies according to the season or the occasion of the mass. White or gold cloth is employed on the joyous feasts of Christ and Mary; red is used on Pentecost, in masses of the Holy Ghost, and of the apostles and martyrs; green is the color of the season, when there is no special feast; violet is used during Advent and Lent and on all penitential occasions; and black is used in masses of the dead and on Good Friday.

(8) The biretta, a stiff square cap with three or four prominences or projecting corners rising from its crown, and sometimes with a tassel

in the middle where the corners meet. It is worn by the celebrant when he approaches the altar to say mass, and is, like the cassock, worn by the secular clergy generally.

The dalmatic (from Dalmatia, where the garment originated) is the distinctive vestment of the deacon when he assists at high mass, the service of benediction, and at processions. It resembles the chasuble, only it is not rounded at the extremities, but straight, and has wide sleeves and marked with two stripes. It has to conform in color to the vestments of the celebrant. The stole is worn by the deacon over the left shoulder and joined on the right side.

The tunic, which is the vestment of the subdeacon, does not differ much in form from the dalmatic.

*Vestments of a mass celebrated by a bishop* (*pontifical mass*).—The bishop, possessing the plentitude of priesthood, wears, when celebrating a pontifical mass, the vestments of all the ranks of the ministry. Peculiar to him are the rochet, a closely fitting garment of linen with sleeves, which he wears over the cassock, gloves, sandals, and the miter, a kind of a folding cap. It consists of two like parts, each stiffened by a lining and rising to a peak. These are sewn together on the sides, but are united above by a piece of material that can be folded together. Two lappets with fringes hang down from the back. According to the style, there is distinguished the Gothic miter, with straight lines and sharp point, and the Italian miter, with greater height and curved lines. The bishop also wears a pectoral cross, and a pontifical ring, and carries the crozier or pastoral staff, the symbol of authority and jurisdiction.

58. *Priests' mass vestments.*—Consisting of cassock, amice, alb, cincture, maniple, stole, chasuble, and biretta. The maniple, stole, and chasuble are made of red silk with floral designs in silver appliqué, and come from Italy; the cassock is a gift of the Rev. John Fenlon, St. Austens, Brookland, D. C.; the amice, alb, which is adorned with a border of embroidered floral designs, the cincture and biretta of velvet, are the gifts of the Rev. Joseph Mendl, Montclair, N. J. (Plate 10, Cat. Nos. 178996 and 230966–068, U.S.N.M.)

59. *Priests' mass vestments.*—Consisting of alb, maniple, stole, chasuble, and biretta. The maniple, stole, and chasuble, of flowered croisson silk in white and light green, come from Italy, the alb, of linen with lace border, and biretta, of velvet, are the gifts of the Rev. P. T. Carew, Ridgewood, N. J. (Plate 10, Cat. Nos. 178997 and 239090–093, U. S. N. M.)

60. *Maniple of white croisson silk.*—Embroidered in silk. Italy. (Cat. No. 178999, U. S. N. M.)

61. *Maniple of purple croisson silk brocade.*—Italy. (Cat. No. 178999, U.S.N.M.)

62. *Maniple of white satin brocade.*—With borders and crosses in silver and gold appliqué. Italy. (Cat. No. 178999, U.S.N.M.)

63. *Maniple of croisson silk brocade.*—With borders and crosses in yellow silk brocade. Italy. (Cat. No. 178999, U.S.N.M.)

64. *Maniple of green silk and silver brocade.*—Italy. (Cat. No. 178999, U.S.N.M.)

65. *Maniple of white croisson silk brocade.*—With borders and crosses in gold lace. Italy. (Cat. No. 178999, U.S.N.M.)

66. *Maniple of red satin.*—With crosses of yellow silk bordered with gold thread and the ends of the bars of the crosses terminating in fleurs-de-lis. Italy. (Cat. No. 179000, U.S.N.M.)

67. *Maniple of Rosa silk brocade.*—With borders and crosses in yellow silk brocade. Italy. (Cat. No. 179000, U.S.N.M.)

68. *Maniple of black silk brocade.*—With borders and crosses in silver lace. Italy. (Cat. No. 179000, U.S.N.M.)

69. *Maniple of black silk brocade.*—With crosses in yellow silk brocade, and yellow silk fringes. Italy. Cat. No. 179001, U.S.N.M.)

70. *Maniple of black velvet.*—With borders and crosses of yellow silk bordered with red silk. The four ends of the crosses terminate in fleurs-de-lis. Italy. (Cat. No. 179001, U.S.N.M.)

71. *Philippine dalmatic.*—Made of purple velvet, with rosettes and other floral designs in gold appliqué, in form of a wide, loose robe with an opening at the top for passing of the head. The usual form of the dalmatic resembles that of the chasuble, only it is not rounded at the extremities but straight. Philippine Islands. (Plate 9 (right), Cat. No. 213406, U.S.N.M.)

72. *Bishop's miter.*—Made of white silk, embroidered in gold and set with stones. Dimensions, 16½ by 13¼ inches. Italy. (Plate 11 (upper), fig. 1, Cat. No. 179032, U.S.N.M.)

73. *Bishop's crozier.*—Made of white metal. The crozier is the pastoral staff of the bishop, symbolizing his authority and jurisdiction. It is of metal, hollow, usually highly ornamented, with a hook or curve on the upper end. An archbishop's staff is surmounted by a cross or crucifix; that of a patriarch bears a cross with two transverse bars; and that of the pope bears a cross with three transverse bars. Height, 6 feet 3 inches. Italy. (Plate 11 (upper), fig. 2, Cat. No. 179031, U.S.N.M.)

74. *Pectoral cross.*—Made of silver, gilded. Height, 9 inches. Italy. (Plate 11 (upper), fig. 3, Cat. No. 179033, U.S.N.M.)

75. *Mozzetta* (from Italian *mozzo*, Latin, *mutilus*, mutilated, curtailed).—A short, cape-shaped vestment of scarlet silk, open in front, which can, however, be buttoned over the breast, covering the shoulder, with a little hood behind. It is worn by the Pope, cardinals, bishops, abbots, and others who do so by custom or papal privilege. Italy. (Cat. No. 211699, U.S.N.M.)

76. *Altar bell.*—Made of brass. At various parts of the mass, especially during consecration and elevation of the host and chalice,

a small bell is rung to attract the attention and excite the devotion of those present. Height, 5½ inches; diameter, 2¼ inches. Spain. (Cat. No. 178862, U.S.N.M.)

77. *Silver bell.*—Adorned with three Greek crosses within ovals in chased work. Height, 1⅞ inches; diameter, 1½ inches. Seville, Spain. (Cat. No. 167045, U.S.N.M.)

78. *Wooden clapper.*—During holy week, when music and joyous sounds are excluded from the church, a wooden clapper or rattle is used in place of a metal bell, to give the various signals to the congregation. Measurements, 12 by 14 inches. (Cat. No. 179054, U.S.N.M.)

79. *Clapper.*—Wood inlaid. Used during Holy Week in place of bell. Height, 11½ inches. Probably Spain. (Cat. No. 311830, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

80. *Osculatory.*—A bronze plaque made in form of a facade of the Italian Renaissance style, with the representation of the *Ecce Homo*, (Christ holding a scepter—compare Matthew xxvii, 29), and the word Ierosolyma (Jerusalem); in the gable, a cherub, and below, a floral design; with a handle on the back. The osculatory is an instrument whereby the "kiss of peace" is given at a certain stage of the celebration of the mass. Hence its name, from the Latin *osculum*, kiss; it is also called *pax*, peace. In the primitive church the usage was for the "holy kiss" to be given by the members of the congregation promiscuously to one another. In the twelfth or thirteenth century, for reasons of convenience, a substitute for the actual kiss was introduced in the shape of a tablet, bearing the image of Christ, or Mary, or of a saint, or of the crucifixion, and fitted with a handle, which after being kissed by the celebrating priest, was passed to those who were to receive the kiss of peace. It is rarely used at present. Height, 5½ inches; width, 3¼ inches. Italy. (Plate 12 (upper), fig. *a*, Cat. No. 179045, U.S.N.M.)

81. *Osculatory.*—Gilt bronze plaque in form of a façade of the Italian Renaissance style, flanked by caryatids with a handle behind. In the gable, God the Father giving the blessing; in the center, the descent from the cross, with the Mater Dolorosa above it; below, a cherub. Height, 6¼ inches; width, 4⅜ inches. Italy. (Plate 12, (upper), fig. *b*, Cat. No. 179046, U.S.N.M.)

82. *Osculatory.*—Ivory. Hemicircular. Carved in the shape of the façade of a church, with a female saint in the center. Height, 5½ inches. Italy. (Cat. No. 311827, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

83. *Hourglass.*—An hourglass was formerly kept on the pulpit to regulate the duration of the sermon. Height, 6½ inches; diameter, 3¼ inches. Italy. (Cat. No. 152250, U.S.N.M.)

84–85. *Vase and tray.*—Made of white metal. Chased and repoussé work. Used for ablution by the bishop before and after celebration of mass. Height of vase, 8 inches; diameters, 3 and 2½ inches; diameters of the tray, 12½ and 9½ inches. Italy. (Plate 9 (left), figs. 2 and 3, Cat. No. 152228, U.S.N.M.)

### SERVICE OF BENEDICTION

The service of Benediction, or as it is more fully called, Benediction of the Blessed Sacrament, is an afternoon or evening devotion. Its main feature is the exposing of the Eucharist (the consecrated host), upon the altar in an ostensory, which is surrounded with lights, incensed, and adored. After the singing of certain hymns and litanies the celebrant, clad in a cope and his shoulders enveloped in a humeral veil, in which he wraps his hands, takes the ostensory and makes with it the sign of the cross in silence over the kneeling congregation.

86–87. *Cope, veil, and stole.*—The cope is of yellow croisson silk, the veil of white and blue silk. The cope is a wide garment, reaching nearly to the feet, open in front and fastened by a clasp, with a semicircular cape at the back. Italy. (Plate 11 (lower), Cat. No. 152226, and 179008–9, U.S.N.M.)

88. *Ostensory* (from Latin ostendere, to show, to expose, also called monstrance, from Latin *monstrare*, to show).—This consists of a disk encompassed with sunbeams and surmounted by a cross, set upon a long stem, which rests on a base like a chalice. In the center is inserted a lunette, a circular crystal case in which the host is placed for exposition. The base and stem are of brass; the upper part is of silver, gilded. Height, 20¾ inches; diameter, 10 and 4¾ inches. Italy. (Plate 8 (lower), fig. 2, Cat. No. 179018, U.S.N.M.)

89. *Piece of carved ivory.*—Cut in form resembling a heart. In open work are the letters J H S (Jesus hominum Salvator), surmounted by a cross. Above are perforations arranged to represent a crown. Around the edge are incised diagonal or zigzag lines. Perhaps used as an ecclesiastical badge. Dimensions, 4⅝ by 4½ inches. Italy. (Cat. No. 292307, U.S.N.M.)

90. *Triptych.*—Made in Gothic style, of wood, painted and gilded. On the upper tier is represented Christ seated in the center, the right hand raised in blessing, the left holding the Gospels, with angels' heads at his feet, and Mary and the angel of annunciation on the sides. On the lower tier, in the center, is represented Mary holding the Infant Jesus, attended by angels on either hand; while the two side panels are occupied by St. Peter with the keys and St. Paul with the sword, respectively, each holding the Gospel book. Height, 29 inches; width, 20¾ inches. Italy. (Plate 12 (lower), Cat. No. 179038, U.S.N.M.)

91. *Triptych.*—Made of wood carved, painted, and gilded. Representing, in relief, the Crucifixion. The shrine was used by missionaries on their journeys. Height, 17 inches; 27½ inches. Madrid, Spain. (Plate 13 (upper), Cat. No. 178761, U.S.N.M.)

92. *Triptych.*—Wood stuccoed and gilt. In the center, above God, the Father blessing; below, the scourging of Jesus, (Matthew xxvii, 26). On the left side, St. Sebastian, who was martyred under the emperor Diocletian; on the right side, a saint worshipping. Height, 10½ inches. Italy. (Cat. No. 311821, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

93. *Holy water fountain.*—Made of white metal embossed with a monogram and a crown. A vessel containing water mixed with salt and blessed by a priest is placed at the entrance of churches and houses. Catholics, on entering a church or a house, usually dip the fingers into the vessel and make the sign of the cross. Height, 11 inches; width, 5¾ inches. Italy. (Plate 13 (lower), fig. 1, Cat. No. 152237, U.S.N.M.)

94. *Holy water fountain.*—Made of porcelain. In the center is painted a cross and I H S, (*Jesus hominum Salvator*—Jesus Saviour of Mankind). Height, 16¼ inches; width, 7½ inches. Italy. (Plate 13 (lower), fig. 2, Cat. No. 152239, U.S.N.M.)

95. *Holy water fountain.*—Made of white metal. Embossed with the figure of Mary. Height, 9¾ inches; width, 7 inches. Italy. (Plate 13 (lower), fig. 3, Cat. No. 152238, U.S.N.M.)

96. *Holy water fountain.*—Made of brass. The upper part is carved to represent the Crucifixion. Height, 7½ inches; width, 3½ inches. Italy. (Cat. No. 152236, U.S.N.M.)

97. *Holy water fountain.*—Made of brass. Height, 19 inches; width, 12½ inches. Italy. (Cat. No. 197027, U.S.N.M.)

98. *Holy water fountain.*—Made of porcelain. Height, 9 inches; width, 5 inches. Italy. (Cat. No. 152240, U.S.N.M.)

99. *Holy water fountain.*—Made of porcelain. Height, 10½ inches; width, 7½ inches. Italy. (Cat. No. 152241, U.S.N.M.)

100. *Holy water vessel.*—Pewter. The back is formed by the figures of the Virgin Mary and John the Evangelist, the latter holding a crucifix, and Mary Magdalene, kneeling and weeping. Height, 8 inches. Germany (?). (Cat. No. 311837, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

101. *Alms box.*—Rectangular iron box with a slit on top. Dimensions, 5¾ by 4¾ by 1¾ inches. Italy. (Cat. No. 179040, U.S.N.M.)

102. *Brass basin.*—Adorned with a figure, which is seemingly a combination of rosette and a star, in repoussé work. Probably used for receiving offerings. Diameter, 17⅛ inches. Italy. (Cat. No. 179028, U.S.N.M.)

103. *Brass basin.*—With an inscription in Gothic (?) characters and a wheel-shaped figure in repoussé and chased work. Diameter, 16½ inches. Italy. (Cat. No. 179029, U.S.N.M.)

### LITURGICAL WORKS

104. *Missal, (missale), on wooden stand.*—Contains all the liturgy required for the celebration of the mass throughout the year. It is printed in Latin in red and black letters. The black letters constitute the text of the missal, and the red its rubrics or directions in performing the various actions of the mass. Height, 12 inches; width, 8½ inches. Italy. (Plate 14, Cat. No. 179011, U.S.N.M.)

105. *Altar cards.*—Printed on cardboard and set in carved, gilded frames. Three cards, which contain certain portions of the mass liturgy, for the reading of which it is not convenient to look into the missal, are placed on the altar in an upright position, for the greater convenience of the priest. Height, 16½ and 12 inches; width, 17½ and 10½ inches. Italy. (Plate 15, Cat. No. 179014, U.S.N.M.)

106. *Manuscript of two parchment leaves of a missal.*—With illuminated initials. Dimensions, 20 by 14 inches. Italy. (Cat. No. 179012, U.S.N.M.)

107. *Canon of the mass* (*Canon Missae*).—Containing that part of the mass which is permanent and unchanging in its prayers and ceremonies, hence the name, "canon"—that is, rule, or fixed standard. Printed in red and black characters at Venice in 1624. The title-page is adorned with vignettes depicting the Acts of the Apostles, while two full-page illustrations represent the Last Supper of Christ with the Apostles, and the Trinity, and celebration of the Eucharist, respectively. Bound in red Russian leather, gold-tooled with the archepiscopal arms of Venice. Height, 14½ inches; width, 10 inches. Venice, Italy. (Cat. No. 214725, U.S.N.M.)

108. *Antiphonary* (*Antiphonarium abbreviatum; videlicet dominicale et festivum*).—Contains hymns and psalms which are chanted alternately by two choirs. Printed in Latin in red and black letters at Venice in 1547. Bound in sheepskin. Height, 14 inches; width, 9¾ inches. Venice, Italy. (Cat. No. 288986, U.S.N.M.) Gift of Miss Louise Salter Codwise.

109. *Pontificale Romanum.*—With wooden stand. The pontifical contains the ritual for the performance of rites and functions reserved for a bishop, such as the consecration of churches, altars, and sacred vessels; the administration of the sacraments of confirmation and ordination, as fixed by Pope Clement VIII (1592–1605). Printed in Latin in red and black characters at Antwerp, Belgium, in 1707. Bound in leather and covered with red velvet. With gilt and tooled edges. Height, 6¾ inches; width, 4 inches. Atrato River, Colombia, South America. (Cat. No. 286447, U.S.N.M.) Lent by Col. David duBose Gaillard.

## OBJECTS OF VENERATION AND DEVOTION

### CROSSES AND CRUCIFIXES

The cross essentially consists of an upright and a transverse piece placed upon one another in various forms; a crucifix is a cross with a figure fixed on it. The cross was a common instrument of capital punishment among the ancients. It was also and is still a most common religious symbol of pre-Christian and non-Christian religions, and, like the triangle and other geometric figures, it is sometimes merely ornamental in origin with no symbolic significance. In Christianity, on account of the death of Christ upon the cross, it became the principal symbol of faith and emblem of salvation.

There are four principal types of the cross: 1. The Tau cross, (*crux commissa*), from its form of the Greek Tau T, also called St. Anthony's cross, after the legend that St. Anthony (about 251–356) exterminated the idols of Egypt with such a cross; it is the earliest form of the cross. 2. The equilateral or Greek cross, where two equal arms cross one another at right angles in the middle. 3. St. Andrew's cross (*crux decussata*) when two shafts of equal length are crossed diagonally in the middle, ×, so called because the Apostle St. Andrew is supposed to have been martyred upon such a cross. 4. The Latin cross (*crux immissa*, or *capitata*) in which the upright is longer than the transverse beam and is crossed by it near the top, †. It is the form supposed to have been used in the crucifixion of Christ. A variety of this cross is the Lorraine or Jerusalem cross, with two transverse bars, the upper one shorter than the lower ☨, so-called, because Godfrey de Bouillon, Duke of Lorraine, when chosen by the Crusaders as the first king of Jerusalem (1099), adopted this cross. It is also called the cardinal cross, because it is one of the distinctive insignia of cardinals and archbishops.

110. *Processional cross.*—Made of bronze. With trefoil ends (cross *botone*). From the four angles of the junction of the two beams issue rays. Above is a tablet with the title: J N R J, the initials of *Jesus Nazarenus Rex Judaeorum* (Jesus of Nazareth, King of the Jews), the inscription Pilate is recorded to have placed upon the cross of Christ (John xix, 19–20). With a socket for inserting a pole. Church processions are always headed by a cross fastened on a pole. Height, 33 inches. From a church of Santo Domingo, Valley of Mexico. (Plate 16, Cat. No. 158316, U.S.N.M.)

111. *Processional* (?) *cross.*—Made of bronze, richly adorned in chased and hammered work. At the ends are medallions representing, respectively: On top, God the Father holding in the left hand a cross and with the right giving the blessing; to the right, Mary; to the left, probably John the Baptist; and below, John the Evangelist, holding the cup of the Eucharist. The figure of Christ

was broken away. With a tang for inserting into a shaft. Height, 12 inches. Italy. (Plate 17, Cat. No. 152231, U.S.N.M.)

112. *Ivory cross with appurtenances of the Passion.*—The cross proper rises from a post which is set into a base. Both the post and the base have on their sides a sort of railing in openwork. The base rests upon a plinth and this again is placed on a platform. At the corners of the base are twisted columns and on top of the corners of the base as well as of the plinth and platform are carved vases. The front and back are adorned with rosettes and clusters of grapes. The whole stands on rounded feet.

The objects connected with the Passion represented on this cross are, beginning at the top, a pelican. From the habit of this bird of storing food in the large pouch attached to its lower mandible for the purpose of feeding its young, which it does by pressing the pouch against the breast, arose the belief that it opened its breast with its bill to feed its young with its own blood—a belief which seemed to derive support from the red at the end of the bill, and thus the pelican became a symbol of Christ's love for his church.

Underneath is the tablet inscribed with the title, *I N R I—Jesus Nazarenus Rex Judaeorum* (Jesus of Nazareth, King of the Jews—John xix, 19–20). Upon the transverse beam are, at the right end (of the plate) a winged sphinx, at the left a winged, horned griffin. To the right of the vertical beam a hand, and to its left a vase. These, with the bundle or tuft fastened to a staff seen next to the sphinx, may either refer to the episode of the alabaster vase with precious ointment which Mary of Bethany poured upon the feet of Jesus and dried them with her hair, shortly before the Passion (John xii, 3), or to that of the washing of the feet of the disciples by Jesus (John xiii, 4–5); while next to the griffin is the lance with which Jesus' side was pierced (Matthew xxvii, 49). On the front of the transverse beam is in the center the crown of thorns (Matthew xxvii, 28), and to its sides the hammer and tongs, respectively, and a nail at either side of them. Beneath the transverse beam are, in succession, the seamless coat of Jesus and the dice which the soldiers used in casting lots for it (John xix, 23–24); two swords (Luke xxii, 38 and 50); the lantern which the officials used in their search for Jesus (John xviii, 3); and the handkerchief, or *sudarium* of Veronica. This refers to the story that when Jesus passed her door, bearing his cross, Veronica, touched with compassion, wiped the drops of agony from his face, and the features of Jesus were imprinted upon the cloth. According to another account Veronica was the woman who was healed by touching Christ's robe (Matthew ix, 20–21). Desiring a portrait of him, St. Luke thrice painted it. Then Jesus said to her, "Unless I aid you, Luke's art is in vain, for my face is only known to him who sent me." Afterwards, being at her house, he asked for water to wash his face, and returned to her the napkin with the portrait. Five cities claim the possession of the genuine sudarium of Veronica—Turin in Italy, Toulouse, Besançon, and Campiegne in France, and Sorlat in Spain (?). Veronica herself is honored by a shrine at the right hand of the high altar of St. Peter's in Rome, and her festival is observed on the 4th of February.

Farther down, a cherub; skull and crossbones, emblematic of Christ's triumph over death and the grave, or it may be intended to indicate Golgotha, the place of skulls (Matthew xxvii, 33). It is also explained as the skull of Adam, according to the tradition that the cross was placed on the resting place of the first father of mankind. Upon a sort of platform underneath is placed the cock of St. Peter (Matthew xxvi, 34 and 74). From the platform rise on staffs to the right the cup of vinegar and to the left the sponge which was dipped into it and reached up to Jesus on the cross (Matthew xxvii, 48). Diagonally placed are the ladder for mounting up to the cross, and the pillar, with the rope wound around it, with which Jesus was bound to the pillar to be scourged (Matthew xxvii, 26). Lastly, the vase and basin which rest on the base may either be intended for the vessels which Jesus used in washing the feet of the disciples (John xiii, 4–5), or for those in which the spices were brought to the grave to anoint the body of Jesus (John xix, 39; also Mark xvi, 1). Height, 18¼ inches. From the old Mission Church at Jemez, N. Mex. (Cat, No. 211877, U.S.N.M.)

113. *Wooden cross.*—Inlaid with straw to represent the instruments of the Passion. Height, 21 inches. From an old Spanish church in Caborca, Sonora, Mex. (Cat. No. 179041, U.S.N.M.)

114. *Wooden cross.*—Inlaid with straw in a lozenge pattern. Height, 21 inches. From an old Spanish church in Caborca, Sonora, Mex. (Cat. No. 179042, U.S.N.M.)

115. *Wooden crucifix.*—With the figure of Christ in mother-of-pearl. Height, 3¾ inches. Palestine. (Cat. No. 74617, U.S.N.M.)

116. *Lorraine crucifix.*—Made of silver, openwork. Pendant. Height, 3½ inches. Nurnberg, Germany. (Cat. No. 286813, U.S.N.M.) Lent by Miss Julia Halsted Chadwick.

117. *Glass cross.*—Consisting of cut crystals fixed to a frame of brass rods. Pendant. Height, 3½ inches. Probably from Italy. (Cat. No. 262158, U.S.N.M.) Lent by Mrs. G. Brown Goode.

118. *Wooden crucifix.*—Inlaid with pieces of looking-glass. The figures is of white metal and fastened to a chased metal plate. The four ends are likewise encased in metal, terminating in trefoils (cross *botone*). Pendant. Height, 5½ inches. Spain. (Cat. No. 286814, U.S.N.M.) Lent by Miss Julia Halsted Chadwick.

119. *Pectoral cross.*—Made of brass, gilded. Hollow and chased work. Height, 4 inches. Italy. (Cat. No. 179117, U.S.N.M.)

120. *Lorraine cross.*—Made of brass, hammered work. Engraved on one side, "San Antoni ora pro me" (St. Anthony, pray for me); on the other, "San Cornelia ora pro me" (St. Cornelia, pray for me). Height, 3¼ inches. Italy. (Cat. No. 179118, U.S.N.M.)

121. *Silver crucifix.*—With bosses on the beams, the title: J N R J, a 4-leaved halo, and skull and crossbones. Height, 3⅜ inches. Italy. (Cat. No. 311840, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

122. *Crucifix.*—The cross is of wood, the figure of lead. Height, 16 inches. Germany. (Cat. No. 316266, U.S.N.M.) Gift of A. Heitmuller.

123. *Brass crucifix.*—Round the brow of Christ is the crown of thorns. Over it the inscription: "J N R J" on a scroll. Below, skull and crossbones. Height, 4 inches. Italy. (Cat. No. 316481, U.S.N.M.) Gift of Miss Ume Tsuda.

124. *Crucifix.*—Old ivory. Height, 6 inches. Italy. (Cat. No. 311828, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

125. *Crucifix.*—Brass. Above, God the Father, holding world orb and cross. Underneath, title: J N R J (Jesus of Nazareth, King of the Jews) and dove (symbol of the Holy Ghost); on ends of transverse bar, Mary and John the Evangelist; below, praying figure. It is perhaps a processional cross. Height, 14¾ inches. Italy. (Cat. No. 311829, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

126. *Crucifix.*—Wood, with figurine of brass, gilt. Underneath, skull and crossbones. Height, 10 inches. Italy. (Cat. No. 311838, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

127. *Silver crucifix.*—With bosses on the beams and ring for suspension. Height, 3¼ inches. Italy. (Cat. No. 311839, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

128. *Implements of the passion.*—Inclosed in a wooden box. On the bottom of the box are carved the words: "Anoni Raut," and on the lid: "A. R.," probably the name of the original owner. Inside the lid is carved on top a monk kneeling before the Infant Jesus, who is standing on a pedestal; below, Jesus in Gethsemane (Matthew xxvi, 36). Height, 4⅞ inches; width, 2 inches. Italy (?). Cat. No. 311884, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

### RELICS AND RELIQUARIES

Relics are the remains of departed saints. They include (1) the bodies or parts of the bodies of the venerated persons; (2) objects used by them or connected with their death, such as clothes, vestments, rosaries, the nails, lance, spear, or fragments of the true cross of Christ, the girdle, veil of Mary, etc.; and (3) objects connected with their tomb or hallowed by contact with their bodies. Relics are often carried in solemn procession, and pilgrimages are made to the churches or monasteries in which they are preserved. No church building can be consecrated unless it contains relics. Reliquaries are repositories of relics and are usually made of precious metals and adorned with jewels, in form of a box, casket, or shrine. The veneration of relics dates back to the early centuries of Christianity; in the fourth century it was already widely spread.

129. *Silver reliquary.*—Made in form of an ostensory, encompassed by sunbeams. Chased work. Behind the glass is seen a crosslet, supposed to be made from a particle of the true cross. By the "true cross" is meant the actual original cross upon which Jesus was crucified. It is believed by both the Roman Catholic and the Eastern Church that the cross buried upon Golgotha was found in 326 A. D. by the Empress Helena, mother of Constantine the Great, and the church commemorates this event by appointing May 3 (in the Eastern Church September 13), as the annual festival of the discovery of the cross (*inventi crucis*). Height, 8½ inches. Seville, Spain. (Cat. No. 166987, U.S.N.M.)

130. *Reliquary.*—Consisting of an oval metal frame. Behind the glass in front is a tiny cross set in a gilt frame of scroll design. An inscription reads, *Lignum S S. crusis D. N. J. C.* (wood of the most holy cross of our Lord Jesus Christ). On the back is the episcopal wax seal, attesting to the genuineness of the relic. Diameters, 1¼ by 1⅛ inches. Probably from Italy. (Cat. No. 256893, U.S.N.M.) Lent by Mrs. G. Brown Goode.

131. *Relic of St. Anne, mother of Mary.*—In an oval case of white metal. On the back is in relief an effigy of Mary and the petition in French, "O Mary, conceived without sin, pray for us who take their refuge to thee." Diameters, 1 inch by ⅞ of an inch. Italy. (Cat. No. 179058, U.S.N.M.)

132. *Relic of St. Peter.*—In an oval case of white metal, with the episcopal seal. Diameters, 1½ by 1¼ inches. Italy. (Cat. No. 179061, U.S.N.M.)

133. *Relics of St. Clement.*—Consisting of two molar teeth in a brass frame. St. Clement was the third Bishop of Rome toward the end of the first century. Diameters, 1⅞ by 1½ inches. Italy. (Cat. No. 179060, U.S.N.M.)

134. *Relics of Christ, Mary, St. Joseph, St. Francis a Paula (1416–1507); St. Francis Xavier (1506–1552); St. Theresa (1515–1582); and St. Aloysius Gonzaga (1568–1591).*—In an oval brass case. Diameters, 3 by 2½ inches. Italy. (Cat. No. 179062, U.S.N.M.)

135. *Relic of St. Charles Borromeo (1538–1584).*—In an oval case of white metal with the episcopal seal. St. Borromeo was Cardinal and Archbishop of Milan. Diameters, 1¼ by 1 inch. Italy. (Cat. No. 179059, U.S.N.M.)

136. *Silver reliquary.*—Oval containing relics of Mary, St. Joseph, St. John of the Cross (1542–1591), and St. Theresa, framed by a floral design in filigree work, studded with colored stones. With the episcopal seal. Height, 3 inches; width, 2¼ inches. Italy. (Cat. No. 179037, U.S.N.M.)

137. *Silver reliquary.*—With miniature painting of Mary. Spanish workmanship. Brought to New Mexico in 1783 by Padre Sanchez. Diameters, 4 and 3 inches. Pueblo of Tesuque, New Mexico. (Cat. No. 176080, U.S.N.M.)

138. *Silver reliquary.*—With miniature paintings. Height, 2¼ inches; width, 2 inches. Madrid, Spain. (Cat. No. 178864, U.S.N.M.)

139. *Reliquary.*—Sealed medallion, set in a wreath of metal foil, inclosed in a pear-shaped wooden box. Containing a piece of bone of St. Joseph of Leonissa (Umbria, Italy), who lived 1556–1612. Italy. (Cat. No. 311835, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

140. *Sacred heart.*—Model of a burning heart, made of brass. The adoration of and devotion to the sacred heart of Jesus, as a noble part of his person and a symbol of his love, became general and popular in the Catholic Church through Margaret Marie Alacoque, a French nun of the Visitation Order, who lived in the seventeenth century. Since 1856 a yearly feast in honor of the sacred heart is celebrated on Friday after the feast of Corpus Christi. Height, 2½ inches. Italy. (Cat. No. 179063, U.S.N.M.)

141. *Sacred heart.*—Made of pale green silk, triangular and scallopped, embroidered with variegated silk. With eyes for buttons. 7 inches by 6 inches. Washington, D. C. (Cat. No. 311436, U.S.N.M.) Presented by the executors from the estate of Mrs. Mary E. Pinchot.

142. *Three silver perfume boxes.*—Made in form of the Sacred Heart, surmounted by crown and cross. Height, 3 inches. Italy. (Cat. No. 311860–311862, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

## IMAGES

The cult of images is practiced both in the Roman Catholic and in the Eastern Church. In the Roman Catholic Church both pictures and statues are used, while the Eastern Church forbids statues. The doctrine of the Roman Catholic Church concerning the veneration of images, as formulated by the Council of Trent (1563), is that the images of Christ, of the Virgin Mother of God, and of the saints are to be had and retained particularly in temples, and that honor and veneration are to be given them; not that any divinity or virtue is believed to be in them on account of which they are to be worshiped, or anything is to be asked of them, but because the honor which is shown to them is referred to the prototypes which those images represent; in such wise that by the images which we kiss, and before which we uncover the head and kneel, we adore Christ and venerate the saints whose likenesses they bear. The cult paid to images is designated with the Greek word *dulia* (secondary veneration), in contradistinction from *latria* (supreme worship), which is allowed to be offered to God only.

143. *Jesus in Gethsemane.*—Representing Jesus kneeling with the cup in front of him. (Matthew xxvi, 36.) Carved in relief upon a piece of limestone from the river Jordan. Jerusalem, Palestine. (Cat. No. 76975, U.S.N.M.)

144. *Wooden figure of Christ.*—The long curled locks are held by the crown of thorns of gilded brass; behind the head rises a cruciform halo of the same material; around the loins is a kind of apron, likewise of gilded brass, with birds and floral designs in respoussé work, while under it is a loin cloth of blue satin. In the hands and feet, which latter are crossed over one another, are the holes of the nails, and on the left side of the chest is the hole caused by the spear (John xix, 34). The figure evidently was part of a crucifix. Height, 12 inches. Philippine Islands. (Plate 18, Cat. No. 213405, U.S.N.M.)

145. *Wooden figure of Christ.*—Similar to the preceding one. The loin cloth consists of a piece of brocade, with gold appliqué. Height, 28 inches. Philippine Islands. (Cat. No. 213405, U.S.N.M.)

146. *Cloak of figure.*—Made of red satin, with the letters *J H S* (*Jesus hominum Salvator*—Jesus Savior of Mankind) and fleurs-de-lis in gold appliqué. Philippine Islands. (Cat. No. 213408, U.S.N.M.)

147. *Statuette of Christ.*—Wood, painted and gilded. Height, 23½ inches. Latin America. (Cat. No. 317693, U.S.N.M.)

148. *Statuette of Christ.*—Wood, broken. Height, 6½ inches. Italy. (Cat. No. 311826, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

149. *The Lord's Supper.*—Engraved on the shell of the pearl oyster. Measurements, 6 by 6 inches. Bethlehem, Palestine. (Plate 19 (upper), fig. 1, Cat. No. 74542, U.S.N.M.)

150. *The Ascension.*—Engraved on the shell of the pearl oyster. Around the center representing the Ascension are 12 medallions, representing the apostles with their emblems, in the following order: 1, St. Peter with the keys; 2, St. Paul with the sword; 3, St. Matthew with the pick; 4, St. James the Lesser with the club; 5, St. John with the chalice; 6, St. James the Elder with the pilgrim's staff; 7, St. Philip with the small cross; 8, St. Bartholomew with the book and knife; 9, St. Andrew with his cross (the *crux decussata*, see p. 37); 10, St. Thomas with the architect's square; 11, St. Matthias with the ax; 12, St. Simon with the saw. Measurements, 6 by 6 inches. Bethlehem, Palestine. (Plate 19 (upper), fig. 2, Cat. No. 74541, U.S.N.M.)

151. *Bust of Mary.*—Made of terra cotta, painted and gilded. Mary, the mother of Christ, is venerated in the Catholic Church as

the most exalted of created beings. She is called the "Blessed Virgin," the "Holy Virgin," "Our Lady" (Italian "Madonna"), and since the Council of Ephesus in 431 the designation "Mother of God" is formally applied to her. While the veneration paid to other saints is termed *dulia*, she alone is entitled to *hyperdulia*, and her intercession is invoked more than that of all others. She is the patroness of many countries, cities, and societies. In ecclesiastical art she occupies a most important position, and all the chief events of her life have formed the subjects of artistic representation. Height, 12 inches. Italy. (Cat. No. 179049, U.S.N.M.)

152. "*Virgin of the Pillar.*"—Statuette made of brass, chiseled work, representing Mary standing upon a pillar, holding in her left arm the Infant Jesus, both crowned, with a halo of rays and stars. This is a model of a celebrated statue of that name (Neustra Senora del Pilar), at Saragossa in Spain. Tradition asserts that the Virgin, standing upon a pillar, appeared to St. James (San Jago), the apostle and patron saint of Spain, when he was making a missionary pilgrimage through Spain. Height, 7 inches. Spain. (Cat. No. 178866, U.S.N.M.)

153. *Madonna of the Pillar.*—Statuette of silver. Height, 3¼ inches. Spain. (Cat. No. 311831, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

154. "*Virgin of the Pillar.*"—Miniature statuette of silver, gilded. Height, 2⅞ inches. Spain. (Cat. No. 178865, U.S.N.M.)

155. *Statuette of Mary.*—Called "Virgin of Good Friday." Made of brass, chiseled work. Height, 4½ inches. Madrid, Spain. (Cat. No. 178867, U.S.N.M.)

156. *Madonna, Crowned, with Infant.*—Statuette of wood. Height, 12½ inches. Italy. (Cat. No. 311824, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

157. *Madonna with the Infant Jesus.*—Statuette of carved wood. Height, 6 inches. Italy. (Cat. No. 329510, U.S.N.M.) Bequest of Miss Catherine Walden Myer.

158. *Bust of Mary.*—Made of papier-mâché, with a dome-shaped crown. Height, 10 inches. Italy. (Cat. No. 179052, U.S.N.M.)

159. "*Pieta.*"—Mary holding the body of Christ. Statuette of wood, painted. Height, 13 inches. Italy. (Cat. No. 179048, U.S.N.M.)

160. "*Pieta.*"—The same as the preceding one. Height, 12 inches Italy. (Cat. No. 179048a, U.S.N.M.)

161. *Crown.*—Made of bronze, gilded, and adorned with colored stones. Dates from the seventeenth century. It decorated an image of Mary in the demolished church of St. Anna, the former nunnery, Zbraslovski Dom, in Prague, Bohemia. Height, 5 inches; diameter, 4 inches. Prague, Bohemia. (Cat. No. 154776, U.S.N.M.)

162. *Porcelain plaque.*—Representing Mary in relief. Dated 1795. Height, 13 inches; width, 9¾ inches. Florence, Italy. (Cat. No. 214722, U.S.N.M.)

163. *Porcelain plaque.*—Painted with three figures—Mary, crowned, and two women performing the devotion of the rosary before her. Dated from the seventeenth century. Height, 9¾ inches; width, 10½ inches. Italy. (Cat. No. 152242, U.S.N.M.)

164. *Silver medallion.*—Representing, on one side, Mary with the Infant Jesus; on the other a burning heart pierced by a sword, alluding to Luke ii, 35. Set in silver filigree. Measurements, 1¾ by 1½ inches. Italy. (Cat. No. 179056, U.S.N.M.)

165. *Miniature of Mary.*—Painted on glass. Diameter, 2 and 1⅓ inches. Spain. (Cat. No. 178859, U.S.N.M.)

166. *Madonna.*—Statuette of wood, painted and gilded. Height, 12 inches. Latin America. (Cat. No. 317694, U.S.N.M.)

167. *Saint Joseph and the Infant Jesus.*—Statuette of plaster, painted and gilded. Height, 10 inches. Italy. (Cat. No. 329509, U.S.N.M.) Bequest of Miss Catherine Walden Myer.

168. *Two processional banners.*—Made of white metal. Embossed on one side with the figure of Mary, holding in the right hand a rosary, on the left arm the Infant Jesus; on the other side, with the figure of St. Dominic, to whom the introduction of the rosary in its present form is ascribed, holding a lily, which is his emblem. Probably used at the feast of the rosary, which is celebrated on the first Sunday in October. Measurements, 10 by 7 inches. Italy. (Plate 19 (lower), Cat. No. 179070–071, U.S.N.M.)

169. *Silver medallion.*—Representing, on one side, St. Peter; on the other, St. Paul. Set in silver filigree. Diameter, 1½ inches. Italy. (Cat. No. 179057, U.S.N.M.)

170. *Mace of St. Sebastian.*—Made of white metal, terminating at the top in a statuette of the saint. St. Sebastian was, according to tradition, a Roman soldier and Christian martyr, having been shot to death about 288 A. D., by order of Diocletian. He is venerated in the Catholic Church as patron of sharpshooters and protector from pestilence. He is usually represented as a fair youth bound to a pillar or tree and riddled with arrows. The mace was probably carried in procession on his festival, on January 20. Length, 2 feet 1 inch. Italy. (Cat. No. 179068, U.S.N.M.)

171. *St. Benedict.*—Statuette of white metal. St. Benedict (about 480–543) was the founder of the Benedictine order, the first monastic order established in the Occident, and its organization became the model upon which all the monasteries of the Western Church were formed. Height, 4 inches. Italy. (Cat. No. 329500 U.S.N.M.) Bequest of Miss Catherine Walden Myer.

172. *St. Anthony of Padua, holding the Christchild.*—Wood, carved and gilt. St. Anthony was a Franciscan monk and reputed miracle worker. Born 1195 at Lisbon, Portugal; died 1231 at Vercelli, Italy. He was canonized in 1232 and his day is June 13. He is especially invoked for the recovery of lost things. Height, 12½ inches. Italy. (Cat. No. 311825, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

173. *Porcelain plaque representing St. Anthony of Padua.*—St. Anthony, born in Lisbon, Portugal, in 1195; died near Padua, Italy, in 1231; was a Franciscan theologian and preacher to whom the performance of many miracles is attributed. He was canonized by Gregory IX in 1232, and his day in the Roman calendar is June 13. He is especially invoked for the recovery of things lost. Diameters, 14 by 8½ inches. Italy. (Cat. No. 179035, U.S.N.M.)

174. *Faience plaque of the Sodality of St. Anthony of Padua.*—Dated 1620. A sodality is a congregation or association consisting of lay persons, meeting together at stated times, under ecclesiastical direction for the performance of pious exercises. Diameters 14 by 12 inches. Italy. (Cat. No. 179036, U.S.N.M.)

175. *St. Theresa.*—Statuette of wood. St. Theresa (born 1515, died 1582), was a Spanish nun of the Carmelite Order, of which she founded a reformed branch. She is famous as a writer of mystical and ascetical works. She was canonized in 1622, and is also venerated, next to St. James, as patron saint of Spain. Height, 21 inches. Italy. (Cat. No. 179047, U.S.N.M.)

176. *St. Theresa.*—Souvenir of the tercentenary anniversary of her death in 1582. Plaque of white metal bearing her image. Height 4½ inches; width, 2¼ inches. Madrid, Spain. (Cat. No. 167043, U.S.N.M.)

## PRINTS

They are for the greater part representations of images or paintings which are preserved and venerated in some church, mostly in Siena, Italy.

177. *Christ on the cross.*—Print on paper. To the right stands Adam in the attitude of adoration; to the left, a winged figure in Corinthian helmet, holding in the right hand a lance and with the left pointing to the crucified; below lies Eve in sleep. A serpent is biting the feet of Christ, in allusion to Genesis iii, 15. 8½ by 6¾ inches. Italy. (Cat. No. 179079, U.S.N.M.)

178. *The Holy Child of Cebu* (*Santo Nino de Cebu*).—Print on paper "The oldest miraculous image is the Holy Child of Cebu, reputed to have been found on the shore of the island of Cebu in 1565. It is said to be an image of the Holy Child Jesus. It is a wooden image 15 inches long, with ebon features, and is kept in a strong room in the church of the Holy Child, on the island of Cebu. When exposed to

view before the populace it has the honors of field marshal accorded to it. During the annual feast held in its honor, January 20, pilgrims from the remotest island and from across the sea come to purify their souls at the shrine of the Holy Child."[9] 29¼ by 20 inches. Manila, Philippine Islands. (Cat. No. 205542, U.S.N.M.)

179. *Madonna of the Olive.*—Print on paper. Representing the Madonna with the Infant Jesus, with cherubs fluttering over them. Inscribed above in Latin, "Like a green olive tree in the house of God." (Psalm lii; in the Catholic Bible, li, 8.) Below is stated, in a colophon in Italian, that it is a "representation of the miraculous image of the Most Holy Mary of the Olive which is kept in the Church of Pieve Vecchia, which was carried in procession in Siena in 1820 with a relic of the veil of the same Virgin." 11 by 8 inches. Siena, Italy. (Cat. No. 179080, U.S.N.M.)

180. *Madonna of Intercession.*—Print on paper. Representing the Madonna with the Infant crowned. The colophon in Latin states that the original is preserved in a chapel of the metropolitan church at Siena for the solemn supplication on Low Sunday—that is, Sunday next after Easter (*dominica in albis*, the Sunday of white garments, from the white robes worn in early times by those who had been baptized just before Easter). 14½ by 10¼ inches. Siena, Italy. (Cat. No. 179081, U.S.N.M.)

181. *Madonna, crowned.*—Print on paper. Surrounded by floating cherubs and worshiped on one side by a monk, on the other by a nun. The colophon says that it is a representation of the image which is venerated in the Church of Insigne Collegiata of Provenzano. It was crowned in 1681 and carried in procession on Low Sunday of 1850 with relics of St. Bernardine, St. Catherine, and others. 14¾ by 10½ inches. Siena, Italy. (Cat. No. 179082, U.S.N.M.)

182. *Madonna of Good Counsel.*—Print on paper. Representing the Madonna with the Infant crowned, surrounded by cherubs. Below is mountain scenery with a church or citadel. The original is, as the colophon says, venerated in the Church of St. Leonard in Siena and was carried in procession on Low Sunday of 1833, together with a relic of the veil of Mary and the relics of John the Baptist, St. Jerome, St. Anthony of Padua, and St. Eurosia. 15 by 10 inches. Siena, Italy. (Cat. No. 179083, U.S.N.M.)

183. *Madonna.*—Print on paper. Representing the Madonna in a columned shrine which is supported by two cherubs and surmounted by a crown, orb, and cross which are held by two cherubs. The whole is surrounded by aureole of rays and framed in a wide arch. Beneath to the right is a female saint holding a lily stalk and a book; to the left, a male saint holding a paten or tray. In the upper corners are deer. It is a representation of the miraculous image of Holy Mary

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[9] Rev. Curtin G. Roop in the Missionary Review, vol. 15 (September, 1902), p. 685.

of Insigne Collegiata of Provenzano in Siena. It was crowned November 1, 1681, and carried with solemn pomp in procession with a relic of the veil of Mary, the pallium of the patriarch St. Joseph, and the relics of Saints Concittadio, Bernardino, Catherine, Ludovico, and Cristina on Low Sunday of 1850. 23 by 18 inches. Siena, Italy. (Cat. No . 179084, U.S.N.M.)

184. *Madonna of Grace.*—Print on paper. Representing the Madonna with the Infant, both crowned in a frame which is upheld by two angels, while over it are floating three cherubs, and the whole is inclosed in a wide arch. The inscription states that the original is venerated in the chapel of Pope Alexander VII in the Sanesi Metropolitana, and was carried in solemn procession on Low Sunday of 1860. 21 by 14¾ inches. Siena, Italy. (Cat. No. 179085, U.S.N.M.)

185. *Madonna.*—Print on paper. Representing the Madonna with Infant and a female saint on either side. The original is venerated in the Church of the Servites (Servi Beatae Mariae Virginis, founded in 1240) at Siena and was carried in procession on Low Sunday of 1817. 11¾ by 8¼ inches. Siena, Italy. (Cat. No. 179086, U.S.N.M.)

186. *Madonna of the Rosary.*—Print on parchment. Representing the Madonna with the Infant crowned, holding a rosary and cross, respectively, and surrounded with 15 cameos depicting the 15 mysteries of the rosary (for which see, p. 51). 3¾ by 2¾ inches. Italy. (Cat. No. 179087, U.S.N.M.)

187. *Madonna of the Rosary.*—Print on paper. Representing the Madonna with the Infant crowned, both holding rosaries, the Infant also holding in the right hand the terrestial orb surmounted by a cross (symbolizing the subjection of the world to the cross). In the corners are cherubs. The original is venerated in the Church della Contrada della Chiocciola and was carried in procession on Low Sunday of 1870. 15½ by 11 inches. Italy. (Cat. No. 179090, U.S.N.M.)

188. *Madonna of Devotion.*—Print on paper. Representing the Madonna with the Infant crowned within a portal of the Renaissance style. In the gable are a dove (symbol of the Holy Ghost), and four cherubs in clouds from which rays issue, and surmounted by a crown and cross which are supported by two cherubs. On the sides are cherubs holding lighted candelabra. The original is venerated by the Venerable Society of Maria de Portico della di Fontegiusta and was carried in procession, together with relics, on Low Sunday of 1818. 11½ by 8½ inches. Italy. (Cat. No. 179088, U.S.N.M.)

189. *Madonna with the Sword in Her Bosom.*—Print on silk. In allusion to Luke ii, 35. 7¾ by 6¾ inches. Italy. (Cat. No. 179089, U.S.N.M.)

190. *Madonna of the Immaculate Conception.*—Print on paper. Representing the Madonna crowned with a halo of stars and a scepter in her right hand, standing in an arch within a portal of the Renais-

sance style. In the gable are a dove and three cherubs in a circle of rays and surmounted by a crown which is held by two floating cherubs. The original is venerated in the parochial Church of St. Mamiliano in the Valli suburb of Siena, and was carried in procession on Low Sunday of 1849 together with relics. 17¼ by 12¼ inches. Siena, Italy. (Cat. No. 179091, U.S.N.M.)

191. *Satin print.*—Containing, in Italian, a sonnet, commemorating the annual festival of John the Baptist, celebrated by a society named after him. 22 by 19½ inches. Siena, Italy. (Cat. No. 152247, U.S.N.M.)

192. *St. Dominic.*—Print on silk. St. Dominic, born at Carthagena, Spain, in 1170, died at Bologna, Italy, in 1221, was the founder of the order of the Dominicans or Preaching Monks in 1216. He is represented with his emblem, the lily stalk. 13 by 9½ inches. Italy. (Cat. No. 152248, U.S.N.M.)

193. *St. Bernardine of Siena.*—Print on paper. St. Bernardine, 1380–1444, was a member of the Minorites of St. Francis, a missionary and reformer. He is often called the "Apostle of Italy," and is one of the most popular saints of Italy, especially of his native city, Siena. 5¾ by 4½ inches. Siena, Italy. (Cat. No. 179097, U.S.N.M.)

194. *St. Loyola.*—Print on paper. From a print by Bolswert after a painting by Rubens. St. Ignatius Loyola, born in Loyola, Spain, in 1491, died in Rome, Italy, in 1556, was the founder of the Society of Jesus. 15¼ by 10½ inches. Italy. (Cat. No. 179096, U.S.N.M.)

195. *Suarez.*—Print on paper. Francisco Suarez, born in Granada, Spain, in 1548; died in Lisbon, Portugal, in 1617, was a noted Jesuit theologian and scholastic philosopher. 12 by 8¼ inches. Italy. (Cat. No. 179094, U.S.N.M.)

196. *Plessis.*—Colored print on paper. Joseph Octave Plessis, 1763–1822, was bishop of Quebec from 1806 to 1822. 13¼ by 9½ inches. (Cat. No. 179095, U.S.N.M.)

197. *Twenty-four plates.*—Depicting the revelations and visions of Joannes de Malta, a native of the Provence, France, founder of the order of the Trinitarians for the redemption of captives (*ordo Sanctae Trinitatis et de redemptione captivorum*) in 1198. Printed in Paris, France, in 1633, bound in vellum. 14⅝ by 10¾ inches. (Cat. No. 28528, U.S.N.M.)

198. *Theologcial disputation.*—Print on paper. It was held in Siena in November, 1781. 24 by 21 inches. Siena, Italy. (Cat. No. 179099, U.S.N.M.)

199. *Philosophical disputation.*—Print on paper. It took place at Siena in April, 1790. 36½ by 20½ inches. Siena, Italy. (Cat. No. 179100, U.S.N.M.)

200. *Bronze doors of the cathedral of Pisa.*—Three leaves with one of Italian text giving the history and description. The bas-reliefs of

the doors, which depict the lives of Mary and Jesus, were executed by the Dominican Padre Domenico Partigiani and Angelo Serrano after the designs of Giovanni da Bologna and others about 1602. 23 by 18 inches. Italy. (Cat. No. 179093, U.S.N.M.)

201. *Five framed engravings, representing stations of the cross.*—Germany. (Cat. Nos. 253226–230, U.S.N.M.) Gift of Mrs. James W. Pinchot.

202. *Wooden die for pictures of the Madonna.*—3¼ by 2⅜ inches. Italy. (Cat. No. 179064, U.S.N.M.)

203. *Leaden die for the picture of St. Romuald* (about 950–1027) *founder of the Camaldolese order.*—Oval, 2½ by 1⅞ inches. Italy. (Cat. No. 179065, U.S.N.M.)

### RELIGIOUS MEDALS

Religious medals have the object to commemorate persons (Christ, Mary, saints, and angels) and historical events (dogmatic definitions, miracles, anniversaries, dedications, etc.) They are issued by various ecclesiastical authorities and by confraternities as badges and decoration of their members. They are worn by the faithful and believed to be, by reason of their having been blessed by a priest, a means of grace and to possess protective virtues.

204. Out of about 350 of such medals in the collection of the United States National Museum, 16 are reproduced on the plate. They represent—1, St. Benedict (480–543), founder of the order of the Benedictines; 2, St. Joseph and the Infant Jesus; 3, the Virgin with the Infant; 4, the Virgin, surrounded by rays; 5, Leo XIII, Pope, 1878–1903; 6, the sacred hearts of the Holy Family (Jesus, Mary, Joseph); 7, head of St. Anastasius, monk and martyr; 8, St. Benedict; 9, St. Louis de Gonzaga (1568–1591), holding a crucifix and a skull; 10, the Trinity; 11, the Holy Family; 12, St. Francis of Assisi (1182–1226), founder of the order of Franciscans; 13, Virgin and the Infant, enthroned; 14, arms of the Capuchins of Milan, Italy, in 1856; 15, St. Joseph with the Infant; 16, the Virgin with the Infant, crowned. Italy. (Plate 20 Cat. No. 179077, U.S.N.M.)

### VOTIVES

Votive offerings are set up in churches or chapels as a thanksgiving for some signal answer to prayer, resulting in the deliverance from peril or the cure of disease. Usually a likeness of the part of the body healed, in silver or some other material, is put up. The custom was also in vogue among the ancient Greeks and Romans.

205. *Votive offerings.*—Made of silver foil. Consisting of models of two hearts, an arm, a pair of eyes, a pair of breasts, a praying woman, and a child. Italy. (Cat. No. 179069, U.S.N.M.)

206. *Votive offerings.*—Made of hollow wax. Representing a pair of eyes, an arm, and the foot of a horse. Seville, Spain. (Cat. No. 167064, U.S.N.M.)

207. *Votive offering.*—Made of silver amalgam in form of a tower. Height, 2¾ inches. Potosi, Bolivia. (Cat. No. 179104, U.S.N.M.)

### ROSARIES

The rosary (from the Middle Latin, *rosarium*, properly a garland of roses), is a string of beads, generally formed into a circlet or loop, used for keeping count of prayers or formulas repeated in religious devotions. The materials of which it is made range from natural berries or common wood to costly metals and precious stones. Such devices to assist the memory in complex repetitions occur also among the Hindus, Buddhists, and Mohammedans. In fact, it can be said that some form or other of rosary is used by about three-fourths of the world's inhabitants. The Roman Catholic rosary in its present form and the method of devotion performed with its aid is ascribed to St. Dominic (1170–1231), the founder of the Dominican order, to whom, according to legend, the Virgin Mary handed a rosary from heaven as a weapon against heretics and infidels. But both the practice of often repeating prayers and the employment of some expedient for recording the number of repetitions can be traced to a much earlier date.[10]

The ordinary Catholic rosary consists of 150 small beads, divided into decades by 15 larger beads. To these beads, forming a chaplet, is usually attached a pendant, consisting of a crucifix, one large and three small beads. The devotion begins with the invocation. "In the name of the Father, the Son, and the Holy Ghost." Then the Apostles' Creed is recited on the crucifix, a paternoster (the Lord's Prayer) on the larger bead, and three Ave Maria (Hail Mary) on the three smaller beads, closing with the Gloria ("Glory be to the Father, to the Son, and to the Holy Ghost"). This forms the introduction to the rosary proper. Then follows decades of aves, counted by the smaller beads, each decade preceded by a paternoster, for which a larger bead is used, and followed by a gloria. The 150 aves correspond to the number of Psalms, hence from an early period the devotion was called "Our Lady's Psalter." For each decade a subject, or "mystery," in the life of Christ and Mary is set for meditation, the 15 mysteries being divided into five joyful, five sorrowful, and five glorious. The five joyful mysteries are: The annunciation, (Luke i, 26); the visitation (Luke i, 39) the nativity (Luke ii); the presentation (Luke ii, 21); and the finding in the temple (Luke ii, 41). The five sorrowful mysteries are: The agony in Gethsemane,

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[10] For a fuller discussion of the subject see The collection of rosaries in the United States National Museum, by I. M. Casanowicz, Proc. U. S. Nat. Mus., vol. 36, pp. 333-360, with pls. 21-30, Washington, 1909.

(Matthew xxvi, 36); the scourging (Matthew xxvii, 26); the crowning with thorns (Matthew xxvii, 29); the carrying of the cross (John xix, 17); and the crucifixion (Matthew xxvii, 35). The five glorious mysteries are: The resurrection (Matthew xxviii); the ascension (Luke xxiv, 50); the descent of the Holy Ghost (Acts ii); the assumption of Mary into heaven, and the coronation of Mary in heaven, (the two last mysteries are accepted on the authority of tradition). The rosary most in use, however, consists of five decades for the aves and five larger beads for the paters, called the "lesser rosary." Otherwise it is arranged in the same way and recited in the same manner and order as the "greater" or "full" rosary. The entire devotion of 15 decades may be said on it by counting it three times.

Besides this "Dominican rosary," which is used in common by all Catholics, there are other varieties of chaplets used by particular religious bodies or for special devotions. So the chaplet of St. Bridget of Sweden (about 1303–1373), which consists of 63 beads for the aves, to commemorate the 63 years which Mary is supposed to have lived; the crown of our Lady, in use among the Franciscans, has 72 aves, based on another tradition of Mary's age; and others.

The Feast of the Rosary is observed on the first Sunday in October as the anniversary of the victory of the Christians over the Turks in the naval battle at Lepanto, near the Echinades Islands, on October 7, 1571, which is attributed to the power of the devotion of the rosary.

Rosaries are usually blessed with prayers and holy water by some duly authorized ecclesiastical person and become thereby sacramentals—that is, instruments of grace.

208. *Rosary of mother-of-pearl.*—The full or greater Dominican rosary. The 15 decades are divided by the insertion in two places of four extra beads, one large and three small ones, into three divisions of five decades each. The chain on which the beads are strung, as also the figure of Christ on the crucifix, are of German silver. Length, 7 feet. Italy. (?) (Plate 21 (upper), Cat. No. 288983, U.S.N.M.) Gift of Miss Louise Salter Codwise.

209. *Rosary.*—Made of the seeds of the Virginia fringe tree (*Chioanthus virginica*). The lesser Dominican rosary of five decades. The cross is of olive wood from Mount Olive, bound in Japanese silver. Of the same metal are also the figure of Christ and the chain on which the beads are strung. Length, 53 inches. Washington, D. C. (Cat. No. 275575, U.S.N.M.) Gift of Frederick J. Braendle.

210. *Rosary.*—Made of the Kentucky coffee beans (*Gymnocladus dioica*). The lesser Dominican rosary of five decades. The cross of olive wood is bound in Japanese silver. Of the same metal is the figure of Christ and the other appurtenances of the crucifix—namely,

the title (*I N R I*), and the rhomb-shaped nimbus above the figure, the skull and crossbones (for the significance of which see above, p. 39) underneath, and the crown of thorns on the back of the crucifix. Length, 71 inches. Washington, D. C. (Cat. No. 302930, U.S.N.M.) Gift of Frederick J. Braendle.

211. *Rosary.*—Made of ebony beads. The full or greater Dominican rosary of 15 decades. The cross, which is of the same material as the beads, is bound in silver-plated nickel, with the figure of Christ on one side, and a crown of thorns with a burning heart inside of it, of the same metal, on the other. Length, 6 feet 9½ inches. Italy. (Cat. No. 179075, U.S.N.M.)

212. *Rosary.*—Made of glass and composition beads. The full or greater Dominican rosary of 15 decades. The beads for the aves are of glass, while those for the paters, as also the three introductory beads, are of composition. Length, 4 feet 4 inches. Italy. (Cat. No. 179075, U.S.N.M.)

213. *Rosary.*—Made of mahogany beads. The lesser Dominican rosary of five decades. On each of the beads are carved four sets of double circles, or "eyes." The cross (in place of a crucifix) is likewise formed of beads. Length, 5 feet 3 inches. Italy. (Cat. No. 179075, U.S.N.M.)

214. *Rosary.*—Made of olive-wood beads, carved with intersecting circles. The lesser Dominican rosary of five decades. In place of the crucifix is a bronze medal, three-fourths of an inch in diameter, with the bust of Pius IX and the date 24 (the number of years of his reign) on the obverse; on the reverse is the figure of the Pope, in full pontificals, on his throne, attended by cardinals, and the Latin inscription, "Ecumenical Council, 1869," referring to the Vatican Council which was opened in that year. This rosary was blessed by Pius IX in 1873. Length, 37 inches. Rome, Italy. (Plate 21 (lower), fig. 1, Cat. No. 168294, U.S.N.M.) Collected by Gen. John A. Halderman.

215. *Rosary.*—Made of ivory beads. The lesser Dominican rosary of five decades. The beads for the aves are faceted, while the pater beads are barrel shaped. In place of the crucifix is a copper medal, 1½ inches in diameter, having on the obverse the image of the Virgin with the Infant Jesus crowned; on the reverse, a much effaced Latin inscription. Length, 40 inches. Italy. (Plate 21 (lower), fig. 2, Cat. No. 179075, U.S.N.M.)

216. *Rosary.*—Made of Job's-tears. The lesser Dominican rosary of five decades. The cross of ebony is bound in brass and has the same appurtenances as the one described under No. 211. Length, 33 inches. Italy. (Plate 21 (lower), fig. 3, Cat. No. 179075, U.S.N.M.)

217. *Rosary.*—Made of composition. Consisting of seven sets, each having seven beads. This rosary is used in honor of the seven sorrows of Mary, namely, the prophecy of Simon (Luke ii, 35); the flight into Egypt (Matthew ii, 13); the losing of Jesus in the temple (Luke ii, 48); seeing Jesus carrying the cross (John xx, 17); standing under the cross (John xix, 25); the piercing of Jesus' side with the lance (John xix, 34); and the lowering of Jesus' body into the sepulcher (Matthew xxvii, 60). In place of the pater beads are seven brass plaques, representing each on one side, Mary with seven swords piercing her heart; on the other, the incidents in Christ's life enumerated above. The cross is formed of brass. Length, 33 inches. Italy. (Plate 21 (lower), fig. 4, Cat. No. 179075, U.S.N.M.)

218. *Rosary.*—Made of blue glass beads. The lesser Dominican rosary of five decades. The five pater beads are of the seeds of the *Abrus precatorius* (called "crabs' eyes," or "jumble beads"). Inclosed in an egg-shaped box of bone. Length, 12 inches; diameters of the box, 1¾ inches. Madrid, Spain. (Plate 21 (lower), fig. 5, Cat. No. 167020, U.S.N.M.)

219. *Rosary.*—Of green glass beads. The lesser Dominican rosary of five decades. In place of the crucifix is an oval brass plaque bearing the image of the Virgin of Guadelupe of Mexico. The paters are marked by double beads of the same size and color as those of the aves. Length, 26 inches. Mexico. (Cat. No. 179075, U.S.N.M.)

220. *Rosary.*—Of wooden beads, painted black. The lesser Dominican rosary of five decades. Worn at the girdle by members of the Fraternity of Misericordia (*Arciconfraternita de Santa Maria della Misericordia*) in Italy. Length, 50 inches. Pisa, Italy. (Cat. No. 153893, U.S.N.M.)

221. *Rosary.*—Made of composition. The Franciscan rosary of seven decades. This rosary is used for the devotion in honor of the seven mysteries in the life of Mary—namely, the conception (Luke i, 26); the visitation (Luke i, 39); the nativity (Luke ii); the adoration of the magi (Matthew ii); the presentation, (Luke ii, 21); the finding in the temple (Luke ii, 41); and the apparition after the resurrection to Mary. The rosary is provided with two rings for suspending from the girdle. Length, 6 feet, 8 inches. Italy. (Plate 22 (upper), fig. 1, Cat. No. 179075, U.S.N.M.)

222. *Rosary.*—Of black glass beads. The lesser Dominican rosary of five decades. An oval bronze medal, 1¾ and 1⅝ inches in diameter, which takes the place of the crucifix, has on one side the bust of St. Ignatius Loyola (1491-1556), the founder of the Society of Jesus, on the other, the figure of St. John of Nepomuk, the patron saint of Bohemia, who was martyred in 1393. The rosary is provided with two rings to be suspended from the girdle. Length, 55 inches. Italy. (Plate 22 (upper), fig. 2, Cat. No. 179075, U.S.N.M.)

223. *Rosary.*—Of wooden beads. Used in the devotion of the crown of our Lord. Consists of 33 beads for the paters, to commemorate the years of Christ's life on earth, and five for the aves, in honor of the five wounds. The crucifix is substituted by a brass medal, 1½ inches in diameter, engraved with the instruments of the passion and the Latin words, "The passion of Christ save us, the passion of Christ comfort me." Between the ave beads is inserted a piece of bone, 1⅛ inches high, carved with the faces of Christ and Mary, and a skull. Length, 47 inches. Italy. (Plate 22 (upper), fig. 3, Cat. No. 179075, U.S.N.M.)

224. *Rosary.*—Made of composition beads. Consisting of three sets of nine beads each, separated by an oval brass plaque, which has on one side a representation of the Trinity, on the other, the Gloria in Latin. Length, 21 inches. Italy. (Plate 22 (upper), fig. 4, Cat. No. 179075, U.S.N.M.)

225. *Rosary.*—Made of carved wooden beads. Consists of five sets of decades and one of nine beads. The ends are attached to a brass heart which is engraved on one side in French with the words, "St. Michael pray for us"; on the other, "Who resembles God." On the back of the crucifix are the words: "Souvenir of our Lord of Leghet." France (?). (Cat. No. 311843, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

226. *Rosary of fifteen decades.*—The beads are of wood carved in shape of open flowers; the crucifix is of mother-of-pearl framed in brass. Italy. (Cat. No. 329512, U.S.N.M.) Bequest of Miss Catherine Walden Myer.

227. *Rosary box.*—Made in form of an egg of ivory. Carved on the surface with the paraphernalia used in the Catholic service. Mexico. (Cat. No. 316586, U.S.N.M.) Gift of Mrs. F. F. Hilder.

### RELIGIOUS ORDERS

228. *Habit of a Benedictine monk.*—Consisting of a cassock, a scapular (that is, a piece of cloth passing over the head and hanging down over the shoulders) and a cowl. The order of Benedictine monks was founded by St. Benedict of Nursia, Italy, in 529. It was the first monastic order established in the Occident, and its organization became the model upon which all the monasteries of the western church were formed. Common to all monastic orders are the three vows of obedience, chastity, and poverty. The Benedictine monks were bound by their rule to cultivate the land and to read and copy manuscripts. Italy. (Cat. No. 154312, U.S.N.M.)

229. *Habit of Dominican monk.*—Consisting of a cassock, scapular, and cowl of white wool. The Dominican order was founded by St. Dominic, called de Guzman, in 1204. Its chief original purpose was to preach especially to infidels and heretics. It is, therefore,

called the "preaching order." The Dominicans are also called Black Friars, because of the black cloak worn by them out of doors. Italy. (Cat. No. 154312*b*, U.S.N.M.)

230. *Habit of a Capuchin monk.*—Consisting of upper garment, cowl of brown cloth and rope girdle. The Capuchins are a branch of the Franciscan order, established by Matteo di Bassi, of Urbino, in 1526. They derive their name from the long-pointed capuche, or cowl, which is the distinguishing mark of their dress. Their regulations oblige them to live by begging, and not to use gold, silver, or silk, even in the decoration of their churches and altars. Italy. (Cat. No. 154312, U.S.N.M.)

231. *Costume of the Fraternity of the Misericordia.*—Consisting of a loose hooded cassock of black stuff, held by a girdle from which a rosary is suspended, and a broad-brimmed felt hat. The Fraternity of the Misericordia (*Pia Arciconfraternita de Santa Maria della Misericordia*) is believed to have been instituted in 1244 and is surviving to the present day in many cities and towns of Italy. Besides taking care of the burial and the performance of the funeral rites of the dead and friendless its members also discharge the function of an ambulance corps, dealing with accidents as they occur and carrying the sick to the hospitals. Its membership is recruited from all ranks of society, and the active work is carried on by the members in person. The funds needed for the work are obtained by mute appeals of the members in public places and at the doors of churches, for which they hold out an alms box, and from the fees of the membership. When on duty the members wear a costume of the cheapest material which completely envelopes and disguises them; even the face is hidden by a covering in which only two holes are left for the eyes. Pisa, Italy. (Cat. No. 153893, U.S.N.M.)

232. *Devotions in Honor of the Stigmata and Festival of St. Francis of Assisi.*—Printed in 1740 at Rome. St. Francis, born 1182, died 1226, in Assisi, Italy, was the founder of the Franciscan order. According to tradition he received, in 1224, while absorbed in prayer and contemplation on Monte Alverno, the stigmata of Christ—that is, an imitation of the wounds of Christ—was miraculously impressed upon his body. He was canonized in 1228. Rome, Italy. (Cat. No. 214724, U.S.N.M.)

233. *Disciplinary girdle.*—Made of wire. It is sometimes worn by monks and other devout persons as a means of mortification and of subduing the passions. Length, 3 feet. Italy. (Plate 22 (lower), fig. 1, Cat. No. 179067, U.S.N.M.)

234. *Disciplinary scourge.*—Made of twisted wire. They are employed by monks and other devout persons as a means of mortification and of subduing the passions. Italy. (Plate 22 (lower), fig. 2, Cat. No. 152252, U.S.N.M.)

### SCAPULARS

Scapular (from middle Latin *scapularis*, pertaining to the shoulders, Latin *scapulae*, shoulder blades, shoulders) is primarily the name given to a portion of the monastic habit in certain religious orders, consisting of a long narrow strip of cloth which passes over the head, covering the shoulders and hanging down in front and behind. With the growth of fraternities of lay people affiliated with the religious orders the practice grew up among devout persons of wearing under the ordinary dress a small scapular consisting of two little pieces of cloth adorned with a picture of the Virgin, a cross or some other religious symbol and joined by strings, in honor of Mary. Certain religious obligations and exercises and sundry spiritual privileges, such as indulgences, are attached to the wearing of it. The scapular was brought into use in the thirteenth century by St. Simon Stock, an Englishman, general of the Carmelite Order.

235. *Scapular.*—Green velvet ground. On one part is represented the Agnus Dei, worked in silver, gold, and silk; on the other, the Infant Jesus painted in silk. With borders of flowers in gold appliqué. 9 inches by 6¾ inches. Washington, D. C. (Cat. No. 311433, U.S.N.M.) Presented by the executors from the estate of Mrs. Mary E. Pinchot.

236. *Scapular.*—Black cloth ground. On one part is represented the Sacred Heart, surmounted by the dove (the symbol of the Holy Spirit) in gold and silver; on the other, a cross resting on a star or open flower. With border of a floral design in appliqué work. 6¾ inches by 4½ inches. Washington, D. C. (Cat. No. 311434, U.S.N.M.) Presented by the executors from the estate of Mrs. Mary E. Pinchot.

237. *Scapular.*—Brown cloth ground. On one part is a cross surmounted by a crown; on the other, a floral design in gold appliqué. 4 inches by 3¾ inches. Washington, D. C. (Cat. No. 311435, U.S.N.M.) Presented by the executors from the estate of Mrs. Mary E. Pinchot.

238. *Scapular.*—Consisting of two pieces of brown cloth, measuring 5⅛ by 3⅞ inches, one of which is embroidered with a shield, crown, and crosses; the other with a pelican, the symbol of Christ (see above, p. 38), and connected by strings. Italy. (Cat. No. 179072, U.S.N.M.)

239. *Scapular.*—Consisting of two pieces of cloth, stamped with the figures of Mary and other saints, and connected by strings. Measurements, 2 by 1¾ inches. Italy. (Cat. No. 179073, U.S.N.M.)

240. *Scapular.*—Consisting of two pieces of brown cloth, measuring 2⅜ by 1¾ inches, stamped with the figure of Mary crowned, with the Infant Jesus, both holding scapulars, with cherubs above and below

and the words Na. Sa. del Carmen, our Lady of Carmen (? Carmel). Italy. (Cat. No. 179074, U.S.N.M.)

241. *Scapular.*—Consisting of two pieces of cotton cloth, measuring 2½ by 2 inches, one of which is stamped on one side with the figure of Christ with a burning heart; on the other, with the figure of a saint and an ostensory. The other is stamped on one side with the figure of Mary with a burning heart; on the other, with the figure of a female saint. Manila, Philippine Islands. (Cat. No. 216990, U.S.N.M.)

242. *Scapular* (part of).—Stamped with the figures of Christ, Mary and saints, and sacred hearts. Italy (?). (Cat. No. 311841, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

243. *Agnus Dei.*—On a cream-colored silk ground. Representing in the center a lamb (compare John i, 29) bearing a cross and a banner, with a border of foliage and flowers on silver and gold appliqué. 4¼ inches square. Washington, D. C. (Cat. No. 311432, U.S.N.M.) Presented by the executors from the estate of Mrs. Mary E. Pinchot.

## MISCELLANEOUS

244. *Fish.*—Made of metal. On one side is a Greek cross, on the other the Christ monogram ☧ in relief, with a chain for suspension. The form of a fish was a favorite symbol on the early Christian monuments, alluding to the waters of baptism; also because the initial letters of the Greek word for fish contained the confession "Jesus Christ, Son of God, Saviour." Length, 9 inches. Italy. (Cat. No. 179010, U.S.N.M.)

245. *Olive palm.*—Palm leaf combined with an olive branch. In some churches in Italy it is blessed by the priest on Palm Sunday and sold at the church door. Protective properties are attributed to it, and it is kept over the bed till the following year. This specimen was blessed at the Santa Felicita Church in Florence, in 1892. Length 2 feet 5 inches. Florence, Italy. (Cat. No. 179076, U.S.N.M.)

246. *Certificate of indulgence.*—Manuscript written on vellum. Granted by Pope Alexander VIII (1689–1691), on March 20, 1690, to the Church of the Fraternity of Holy Intercession, in Siena, Italy. Indulgences are granted by the Roman Catholic Church for the remission of the temporal punishment due to sin, after the removal of guilt and eternal punishment of sin in the sacrament of penance, and which must be discharged either in this life or after death in purgatory. The recipient must be in a state of grace, and has to perform certain good works, as giving of alms, fasting, attending mass, making pilgrimages, etc. By way of intercession, indulgences may be applied by the recipient to shorten the sufferings of souls in purgatory. Measurements, 15½ by 5½ inches. Siena, Italy. (Cat. No. 214723, U.S.N.M.)

247. *Papal bull.*—Manuscript, written on parchment, dated 1781, with a leaden seal, having on one side the busts of SS. Peter and Paul; on the other, the name Pius VII (Pope 1775–1799), attached by a cord of yellow silk. A bull is a document issued by a pope. The name is derived from the Latin *bulla*, a bubble floating upon water; then a boss, a circular plate. In course of time it came to be applied to the leaden seals with which papal and royal documents were authenticated in the Middle Ages, and by a further development the name from designating the seal was eventually attached to the document itself. The seal has always on one side a representation of the Apostles Peter and Paul, on the other the name of the reigning pope, and is attached by a silken cord if it be a "bull of grace," and by one of hemp if a "bull of justice." Measurements of the parchment, 26¾ by 32 inches; diameter of the seal, 1⅝ inches. Italy. (Cat. No. 179078, U.S.N.M.)

248. *Leaden stamp of Pius II, Pope 1458–1464.*—On one side are represented the heads of SS. Peter and Paul; on the other is the name Pius Papa II. Diameter, 1 7/16 inches. Italy. (Cat. No. 179105, U.S.N.M.)

249. *Leaden stamp of Clement XI, Pope 1700–1721.*—On one side are the busts of SS. Peter and Paul, with a cross between them; on the other, Clemens Papa XI, with a rayed cross above. Diameter, 1 9/16 inches. Italy. (Cat. No. 179106, U.S.N.M.)

250. *Leaden stamp of Clement XIII, Pope 1758–1769.*—On one side are the busts of SS. Peter and Paul, with a cross between them; on the other, Clemens Papa XIII, with a rayed cross above. Diameter, 1¾ inches. Italy. (Cat. No. 179107, U.S.N.M.)

251. *Pontifical album.*—Consisting of 12 colored pictures, showing the Roman Catholic hierarchy and papal attendants. Rome, Italy. (Cat. No. 179103, U.S.N.M.)

252. *Pontifical album.*—Consisting of 12 colored pictures, showing the officials and attendants of the papal court. Rome, Italy. (Cat. No. 179104, U.S.N.M.)

253. *Wooden cask.*—Gilded and decorated with the papal arms. Height, 9½ inches; length, 12 inches; diameter, 5½ inches. Italy. (Cat. No. 152243, U.S.N.M.)

254. *Wooden oval tablet.*—Carved round the edge with leaf pattern, and in the center with the letters J H S (*Jesus hominum salvator*—Jesus Saviour of Mankind) in relief. Diameters, 15 and 11 inches. Italy. (Cat. No. 179066, U.S.N.M.)

255. *Terra-cotta candlestick.*—From the shaft in the center branch out four arms. With fine moldings. Height 9½ inches; diameter of the base, 7½ inches. Italy. (Cat. No. 152245, U.S.N.M.)

256. *Terra-cotta lamp.*—In the center of the top is the Christ monogram ☧ in relief, while round the edge are circles, inclosing

each a cross, alternating with loops. Height, 1¼ inches; length, 4¾ inches. From the Catacombs of Rome, Italy. (Cat. No. 152246, U.S.N.M.)

257. *Terra-cotta lamp.*—On the top the Christ monogram in beaded characters. Height, 1⅝ inches; length, 4½ inches. From the Catacombs of Rome, Italy. (Cat. No. 152246, U.S.N.M.)

258. *Terra-cotta lamp.*—On top dove holding an olive branch, the symbol of peace, in its bill, surmounted by a winged *caduceus* (the staff of Mercury). Height, 1¼ inches; diameter, 2⅞ inches. From the Catacombs of Rome, Italy. (Cat. No. 152246, U.S.N.M.)

259. *Delftware flask.*—Decorated with the letters J H S (Jesus Saviour of Mankind). Height, 7½ inches; diameter, 6 inches. Italy. (Cat. No. 152244, U.S.N.M.)

260. *Jug.*—Of Guadalupe ware. Used by pilgrims to the shrine of Guadalupe, near the City of Mexico, to carry away holy water. Height, 11 inches. Guadalupe, Mexico. (Cat. No. 179102, U.S.N.M.)

261. *Two corner fixtures.*—Made of brass, openwork. Perhaps used for the corners of the binding of a missal or the Gospels. Measurements, 5½ by 4 inches. Spain. (Cat. No. 178868, U.S.N.M.)

262. *Panel painting.*—Representing the Virgin and Infant in the sky, and below some worshipers. Signed, P. G. R. 1711. Height, 7⅞ inches; width, 11 inches. Italy. (Cat. No. 164846, U.S.N.M.)

263. *Church lantern. (?)*—Made of wood, carved, painted, and gilded. Triangular. The columns of the three angles are carved in the form of caryatids, overtopped by a sort of cupola, terminating in a knob. Height, 24 inches; width, 11½ inches. Italy. (Cat. No. 179039, U.S.N.M.)

264. *Parasol (umbrellino).*—The cover is of blue cotton, with trimmings and fringes of yellow silk. Perhaps used to hold over the ostensory when carried in procession. Height, 30 inches. Italy. (Cat. No. 179019, U.S.N.M.)

265. *Seal, supposed to have been used by the inquisition.*—Mexico. (Cat. No. 316597, U.S.N.M.) Gift of Mrs. F. F. Hilder.

## 2. ECCLESIATICAL ART OF THE EASTERN CHURCH

The Eastern Church, also called the Greek Catholic, the Orthodox Greek, or, briefly, the Orthodox Church, its full title being the Holy Oriental Orthodox Apostolic Church, is that branch of the Christian church which predominates in eastern Europe and western Asia. The dissolution of union (schism) between the eastern and western parts of the Christian church became definite in 1054 when legates of the Roman pontiff deposited on the great altar of the church of St. Sophia at Constantinople the sentence of excommunication against Caerularius, the partiarch of Constantinople. It was brought about by political and hierarchical, as well as dogmatical and ceremonial differences which arose between western and eastern Christendom, with their representative seats at Rome and Constantinople in the preceding centuries of the church.

The Greek Orthodox Church has, in common with the Roman Catholic Church, the doctrines of seven sacraments, namely, baptism, chrism (confirmation), penance (preceded by confession), eucharist (the Lord's Supper), ordination, marriage, and extreme unction; besides the sacrifice of the mass; the religious veneration of Mary, the saints, images, relics, and the cross; the hierarchical degrees; and monasticism.

Its peculiar tenets are mainly as follows: It adheres only to the decrees of the first seven ecumenical councils. It teaches the procession of the Holy Ghost from the Father alone. It denies the dogmas of the immaculate conception of Mary and of the supremacy and infallibility of the Roman pontiff, and rejects the doctrine of purgatory, of works of supererogation, and indulgences, but prays for the dead that God would have mercy on them on the day of judgment.

Its ritual and ceremonial differences from those of the Western Church are chiefly the following: Baptism is administered by threefold immersion; chrism (confirmation) is conferred immediately after baptism and by a priest (not by a bishop); in communion both bread and wine are given to the laity and even to infants, the bread being put into the wine; anointing (extreme unction) is performed on the sick, not the dying; and fasts are kept on Wednesday and Friday.

The clergy of the Greek Orthodox Church are divided into two classes—the black clergy (so called from their dress), or monks, and the white, or secular clergy. The former live in celibacy, and from among them are chosen the higher hierarchical grades—that is, the patriarchs, metropolitans, archbishops, and bishops. The lower secular clergy, comprising popes (priests), deacons, subdeacons, and readers must be married before receiving orders, but can not marry a second time.

The churches of the Greek Orthodox Church are mostly built in form of a cross. In Russia they are generally crowned with one or more cupolas of a bulbous shape, which are surmounted by a cross. Sometimes there is a belfry standing separate from the church. The altar space, which usually faces east, is divided from the main body of the church by a board partition, called iconostas (image stand), which is covered with images of Christ and the saints, and contains three doors. The service is performed behind this screen, and only at certain stages are the middle doors, called the "sacred," or "royal gates," opened. There are no benches in the churches, the people standing during service. No organ or any other instrumental music is permitted, but the mass is generally accompanied by choral singing, and the choirs are composed entirely of men and boys.

The Orthodox Church consists at the present of 16 separate independent branches, who profess the same faith, use the same liturgy (though in different languages), and are in communion with one another. They are: 1–4, the patriarchates of Constantinople, Alexandria in Egypt, Antioch in Syria, and Jerusalem in Palestine; 5, Cyprus; 6, Russia; 7, Carlowitz; 8, Hermannstadt (both in Austria-Hungary); 9, Czernowitz in the Bukovina; 10, Bosnia and Herzegovina; 11, Serbia; 12, Montenegro; 13, Bulgaria; 14, Rumania; 15, Greece, and 16, Mount Sinai, consisting of only the monastery.

### THE RUSSIAN ORTHODOX CHURCH

Russia received its Christianity in the tenth century, under Olga and Vladimir the Great (984–1015), from Constantinople. The Russian Church entirely agrees in doctrine and ritual with the other branches of the Orthodox Church, while in administration it is distinct. At first under the jurisdiction of the patriarch of Constantinople, it became in 1589 independent, establishing its own patriarch in Moscow. Peter the Great (1689–1725) abolished the patriarchate and set up the Holy Directing Synod in 1721 to rule the church of Russia.[11]

The church in Russia is administered by 86 bishops, of whom 3, those of Kiev, Moscow, and Petrograd, are always metropolitans, and 14 are archbishops. There are 481 monasteries for men and 249 convents for nuns. In America the Russian Church is represented by an archbishop of Aleutia and North America with two suffragans, the bishops of Alaska (with residence in San Francisco) and Brooklyn.

There are in Russia a great number of sects, most of which acknowledge the doctrinal basis of the oriental church, but reject the liturgy of the Russian Church as changed by the patriarch Nicon (1654). They are called by the state church *Rascolniki* (separatists) while they call themselves *Starnovyertzi* (of the old faith).

266. *Russian cover for altar table.*—Made of purple croisson silk, with a cross in the center. The sanctuary in an eastern church is separated from the main body of church by the image screen (iconostas), and the laity is not allowed there. In the middle, before the "royal gates," stands the altar, called "throne," a solid square stone, covered with a linen cloth down to the ground all around. Over the linen cloth is laid a covering of some rich material, representing the "glory of God." Besides the "throne" is another table, called the "altar of sacrifice" (*prothesis*), on which are the sacred vessels used in the celebration of the mass. These consist of the

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[11] Since the revolution of 1917 the patriarchate of Moscow has been restored.

chalice, paten, which is much larger and deeper than the one used in the Roman Catholic Church; the star—that is, a cross of bent metal which stands over the paten holding the veils which cover the paten and chalice; a spoon for giving communion to the people, a knife in form of a lance, in allusion to the lance which pierced the side of Christ (John xix, 34), with which the bread for the eucharist is cut up; and two fans, made of a long handle and a flat representation of a seraph with six wings (Isaiah vi, 2), which the deacon waves over the sacrament. Length, 37½ inches; width, 34 inches. Nizhni Novgorod, Russia. (Cat. No. 154785, U.S.N.M.)

267. *Russian cover for altar table.*—Made of striped silk, with two crosses in silver appliqué. Length, 6 feet 2 inches; width, 2 feet 1 inch. Nizhni Novgorod, Russia. (Cat. No. 154788, U.S.N.M.)

268. *Russian ecclesiastical cloth.*—Richly embroidered with the Trinity, cherubs, and the inscription in old Slavic letters of the words: "Drink ye all of this. For this is my blood of the new covenant, which is shed for many for the remission of sins." (Matthew xxvi, 27.) Used as cover for the chalice in the mass. 18½ inches by 17¼ inches). Russia. (Cat. No. 309070, U.S.N.M.)

269. *Holy water vessel.*—Used in the Greek Orthodox Church. Made in form of a boat, with a high back, carved with two birds facing a cone or tree. Height, 12 inches; length, 6 inches; width, 4¾ inches. Constantinople, Turkey. (Cat. No. 331959, U.S.N.M.) Gift of Mrs. Charles D. Walcott.

270. *Old Russian Church candlestick.*—Made of brass. The back, somewhat in form of a harp, terminates on the end in three flames, arranged in the form of a cross. From the back, which was fastened to the wall, run out five arms in a semicircle. Height, 13 inches; width, 12½ inches 9 inches. Washington, D. C. (Cat. No. 251899, U.S.N.M.)

271. *Russian funerary pall.*—Made in form of a cross, with the four ends, or wings, to hang down the sides. The center, or top cover, is of yellow silk; the ends are of black velvet. On each of the narrow ends is a double cross of cream-colored silk sewed on. On the wide ends is in each corner a skull and crossbones of the same material and workmanship as the crosses on the narrow ends, while in the center of each is a painted oval representing the angel announcing the resurrection of Christ to the two Marys at the tomb (Matthew XXVIII, 1–6). Length, 10 feet 4 inches; width, 6 feet 4¼ inches. Nizhni Novgorod, Russia. (Cat. No. 179110, U.S.N.M.)

### ECCLESIASTICAL VESTMENTS

The full canonicals of a Greek Catholic priest are: 1, *stoicharion*, a loose shirtlike garment with wide sleeves and reaching to the feet, of any stuff or color, corresponding to the Roman Catholic alb; 2, *epimanikia*, cuffs, made of silk or brocade and reaching about halfway from the wrist to the elbow; 3, *epitrachelion*, corresponding to and resembling the Latin stole, only instead of being thrown around the neck, the head is put through a hole in the upper end and it hangs down in front nearly to the feet; 4, *zone*, girdle; and 5, *phaenolion*, chasuble, a bell-shaped garment with short wide sleeves, with a hole through which the head is put, reaching to the feet behind and at the sides and usually scooped out in front. Priests of a higher rank (protopopes in Russia) wear in addition, the *epigonation*, a rhomb or lozenge-shaped piece of stiff brocade, about 12 inches in length, suspended from the girdle at the right side, symbolizing the sword of the Spirit. The priest's every-day attire is a cassock of any sober color.

The bishop's liturgical vestments are generally more ornamental than those of a priest, being embroidered with crosses and figures of the Virgin and of saints. His *stoicharion* has red and white bands running from the shoulders to the feet, and embroidered at the bottom. The *epitrachelion* is worn around the neck and hangs down in the front. In place of the *phaenolion* the bishop wears a *sakkos*, a tunic of puce-colored satin reaching to below the knees, with short sleeves, divided up the sides which are joined by bows of ribbons or clasps. Over this comes the *omophorion*, a wide band of silk or velvet passed round the neck, one end hanging down from the left side in front, the other behind, and kept in its place with ornamental pins. The pontifical miter is a high hat which swells out toward the top and is spanned diagonally by two hoops; on the highest point of the dome-shaped top is a cross, either standing upright or placed flat. The bishop also wears a pectoral cross and a medallion with the image of the Virgin and Infant, called the *panagia* or *enkolpion*, and carries a pastoral staff or crozier (*dikanikion*).

The deacon wears the *stoicharion*, the *epimanikia*, and the *epitrachelion*, called *orarion*, which hangs from the left shoulder, to which it is pinned, straight to the ground before and behind.

272. *Russian priests' phaenolion.*—Made of heavy gold brocade, with a Greek cross in gold appliqué, lined with silver appliqué, on the back. Nizhni Novgorod, Russia. (Plate 23 (upper), Cat. No. 154783, U.S.N.M.)

273. *Russian priests' phaenolion.*—Made of gold and purple silk brocade, with Greek cross in gold and silver appliqué on the back. Nizhni Novgorod, Russia. (Cat. No. 154784, U.S.N.M.)

274. *Pastoral staff of a Greek Catholic bishop.*—Made of copper tubes, silvered, terminating at the top into two serpents bent into a handle, giving it the appearance of an anchor, the emblem of hope, with a cross surmounting an orb between them. The handle and the cross are gilded. Height, 5 feet 2 inches. Constantinople, Turkey. (Plate 23 (lower), fig. 1, Cat. No. 154797 · U.S.N.M.)

275. *Costume of a Greek Catholic monk.*—Consisting of—1, inner coat; 2, soutana; 3, outer coat; 4, girdle; 5, shoes with goloshes; 6, cylindrical hat, called *Kalemaukion*, without a brim below, but with a narrow rim at the top. It is worn by all ecclesiastics with the other vestments out of doors and in processions. Constantinople, Turkey. (Plate 24, shows the hat, Cat. No. 154773, U.S.N.M.)

### RUSSIAN ICONS AND CROSSES

The Greek Orthodox Church does not admit sculptured figures into the churches (though they often have numerous statues upon the outside), perhaps because they are reminiscent of the Greek gods. The eastern icon—that is, image of Christ, Mary, the angels, and saints—is always flat; a painting, mosaic, or bas-relief. To imitate an effect of sculpture in the painted pictures placed upon the iconostas or the screen which divides the sanctuary from the main body of the church, the icon, which is generally painted upon wood, is covered, excepting the face and hands, with a raised relief of silver, gold, or pearls and precious stones, showing all the details and curves of the drapery, clothing, and halo around the flat painted face and hands of the icon. In many Russian churches not only all the wall space but the surface of the columns as well is covered with pictures representing scenes from the Bible or the lives of the saints or religious heroes. Before the icons candlesticks or large lamps are lighted. In the homes such a picture is usually put up in the corner of a room, and before it a lamp burns and devotions are performed. Devout persons wear on a little chain around the neck a small cross or sacred image given them on the day of baptism.

The cross usually seen in the Russian Church is three-barred, of which the upper bar represents the title of the cross (John xix, 19); the second, the arms; and the lowest, which is always inclined at an angle, the foot rest (*suppedaneum*), on the assumption that one foot of Christ, when suffering, was drawn higher than the other.

There are in the Museum's collection over 300 icons and crosses, the larger part of brass. A selection from them will be noted below.

276. *Russian icon, Mary with Infant.*—Covered with a silver gilt plate of chased work to represent the clothing, with apertures for faces and hands. Studded with fresh-water pearls, emeralds, ruby spinels, and garnets, which date from the eleventh to the fourteenth century, as they are all drilled and were used for some other purpose before they were put in the frame of the icon. The pictures on the folding doors, representing scenes from the lives of Christ and Mary, were painted by the artist who designed and decorated the cathedral of Nizhni Novgorod, about 1645. Height, 13¼ inches; width, 17¼ inches. Nizhni Novgorod, Russia. (Plate 25 (upper), Cat. No. 154779 U.S.N.M.)

277. *Russian icon, Mary with Infant.*—Painted on wood. Height, 6¾ inches; width, 4¾ inches. Nizhni Novgorod, Russia. (Cat. No. 154778, U.S.N.M.)

278. *Miniature of Christ and Mary.*—Oval, painted on porcelain. Christ is represented in half figure, with long hair falling behind, face slightly turned to the left, and hands folded on the bosom. He is covered with a green cloak which leaves his bosom and left arm free. Mary's minute bust is above, with red garment down over her head. She is represented with hands extended rising above the clouds or looking down from heaven. The porcelain is set in a silver gilt frame, which is provided with a loop for suspension, indicating that it was worn as a medallion. An inscription in Russian reads, "Moscow, April 13, 1796." Diameters, 2⅝ and $1\frac{15}{16}$ inches. (Cat. No. 293052, U.S.N.M.) Gift of Abraham Burnstine, Washington, District of Columbia.

279. *Miniature head of Christ.*—Painted on wood from the cabin built by Peter the Great (1682–1725) and lacquered. Height, $2\frac{3}{16}$ inches; width, 1⅞ inches. Russia. (Cat. No. 281569, U.S.N.M.) Bequest of Homer N. Lockwood.

280. *Russian icon, the Holy Family.*—Painted on wood. Height, 2⅝ inches; width, 2⅛ inches. Nizhni Novgorod, Russia. (Cat. No. 154777, U.S.N.M.)

281. *Russian icon, Cosmas and Damianus.*—Painted on wood. Cosmas and Damianus were two brothers who died as martyrs in the persecution of the Christians under the Roman Emperor Diocletian (303–311 A. D.). Height, 8¾ inches; width, 6¾ inches. Nizhni Novgorod, Russia. (Cat. No. 154781, U.S.N.M.)

282. *Russian icon.*—Consisting of a brass triptych. In the center is the Virgin with the Infant; above, God the Father; in the two wings, scenes from the life of Christ. Nizhni Novgorod, Russia. (Plate 25 (lower), fig. 1, Cat. No. 179–120, U.S.N.M.)

283. *Russian icon.*—Made of brass. In the center Christ seated, holding in the left hand the Gospels and with the right giving the blessing, surrounded by the Twelve Apostles. Above in a shield, God the Father, holding in his left hand the orb, surmounted by a cross, and with the right hand giving the blessing, and beneath the shield the dove, symbol of the Holy Ghost, and the whole surmounted by six seraphim, each with six wings (Isaiah vi, 2). Nizhni Novgorod, Russia. (Plate 25 (lower), fig. 2, Cat. No. 179113, U.S.N.M.)

284. *Russian cross.*—Made of brass. Representing, in relief, the crucifixion. On top, God the Father and the dove (as in the preceding); under the third oblique bar (the *suppedaneum*), a skull and cross bones. Nizhni Novogorod, Russia. (Plate 25 (lower), fig. 3, Cat. No. 179111, U.S.N.M.)

285. *Russian icon.*—Consisting of a brass tetraptych, representing in 20 compartments, in relief, scenes from the life of Christ. Russia. (Plate 26, Cat. No. 211164, U.S.N.M.)

### LITURGICAL BOOKS

The liturgies used in the orthodox communities belong to the Byzantine rite. This rite comprises three liturgies—that of St. John Chrysostom, patriarch of Contantinople (died 407); that of St. Basil the Great, bishop of Caesarea in Cappodocia, Asia Minor (died 379); and that of St. Gregory Dialogos (Pope Gregory I, 590-604), also called the liturgy of the presanctified. The two latter are used only on special days, while that of St. Chrysostom is the ordinary liturgy. While the ritual is the same in all the branches of the Orthodox Church, the language in which it is recited is that of each people, only usually in the archaic form. Thus, in the Greek-speaking communities it is the old Greek; among the Slavs it is the old Slavonik; Rumanian is used by the church of that country and the Rumanians in Hungary; while Syriac is the church language in some parts of Syria.

286. *Manual of the Services of the Orthodox Church.*—Containing a description of the services, rites, and ceremonies of the Greek Orthodox Church, with illustrations. Compiled by Archpriest D. Sokolof. Translated from the Russian. Printed in New York and Albany, 1899. Sitka, Alaska. (Cat. No. 259114, U.S.N.M.) Gift of Rev. A. P. Kashevaroff.

287. *The divine liturgies of our fathers among the Saints John Chrysostom and Basil the Great, with that of the Presanctified.*—Edited with Greek text by J. N. W. B. Robertson. Printed in black and red letters. The black letters contain the text of the liturgies, while the red the rubrics or directions in performing the various actions of the service, with a colored plate, representing the crucifixion. London, 1894. Sitka, Alaska. (Cat. No. 259107, U.S.N.M.) Gift of Rev. A. P. Kashevaroff.

288. *Octoëchos, or Book of Eight Tones.*—Containing the commemorations, or collects, for each day of the week—namely: Sunday of the resurrection, Monday of the angels, Tuesday of John the Baptist and the other prophets, Wednesday of Mary, Thursday of the apostles and St. Nicholas, Friday of the cross, and Saturday of the saints. They are sung in eight varied tones, covering a cycle of eight weeks, hence the name Octoëchos. Translated from the Slavic by Prof. N. Orloff. Printed in London, 1898. Sitka, Alaska. (Cat. No. 259109, U.S.N.M.) Gift of Rev. A. P. Kashevaroff.

289. *Horologion, or Book of Hours.*—Containing the daily devotions for the stated or canonical hours. Translated from the Slavic by Prof. N. Orloff. Printed in London, 1897.—Sitka, Alaska. (Cat. No. 259681, U.S.N.M.) Gift of Rev. A. P. Kashevaroff.

290. *Trebnik, or Book of Needs.*—Containing the prayers and services performed on various occasions, such as churching of a woman, baptism, confession, marriage, visiting the sick, burial. Translated from the Slavic by S. V. Shann. Printed in London, 1894. Sitka, Alaska. (Cat. No. 259108, U.S.N.M.) Gift of Rev. A. P. Kashevaroff.

### 3. CEREMONIAL OBJECTS OF THE ARMENIAN CHURCH

The territory which once formed the Kingdom of Armenia, is the tableland situated between Asia Minor and the Caspian Sea, inclosed on several sides by the ranges of the Taurus and Anti-Taurus, and partly traversed by other mountains, the highest of which is the volcanic peak of the Ararat mentioned in the old Testament. The Armenian people appear in history about the middle of the sixth century B. C. The last vestige of Armenian independence was destroyed by the Mamelukes in 1375, and the country is now divided between Turkey, Russia, and Persia.

The establishment of Christianity in Armenia is ascribed to St. Gregory the Illuminator, the apostle of Armenia. Certain it is that Christianity at an early date passed from Syria over into Armenia, and that the Bible was translated into Armenian in the fifth century.

The Armenian Church agrees in many doctrines and practices with the Greek Orthodox Church. It teaches the procession of the Holy Ghost from the Father only, but maintains the formula of one nature in Christ, (*monophysitism*). Baptism is performed by partially immersing and then thrice pouring water on the head of the person. Confirmation is performed by the priest at baptism. The Lord's Supper is administered in both kinds, the broken bread or wafer (unleavened) being dipped in undiluted wine and laid on the tongue of the fasting communicant. Like the Roman Catholic Church the Armenian Church professes belief in seven sacraments, in transubstantiation, and adores the host in mass, but rejects the doctrine of purgatory, though prayers are offered for the dead. It venerates the cross, the saints and their pictures, and insists on the perpetual virginity of Mary. The church services are performed in the ancient Armenian language.

There are kept by the Armenian Church 105 fast days, when no animal food can be eaten; 14 great feast days observed more strictly than Sunday; and more minor feasts than days of the year.

The clergy of the Armenian Church is divided into nine grades or orders: The Catholicos, who is at the head of the entire hierarchy with his seat at Etchmiadzin, near Erivan, the capital of Russian Armenia; patriarchs; archbishops; bishops; priests; deacons; subdeacons; porters; readers; exorcists; and candle lighters. The priests are divided into two classes—the doctors or teachers (*vartabeds*), who must live in celibacy; and the parish priests, who must marry before attaining the rank of subdeacon. Besides the secular clergy there are also monks in the Armenian Church.

Armenian Church buildings are usually small and have massive walls, sometimes 7 or 8 feet thick, and very small windows. They are square and are adorned with a polygonal tower terminating in a short spire.

291. *Costume of an Armenian Priest.*—Consisting of—1, tunic; 2, soutana; 3, girdle; 4, shoes with galoshes; 5, cylindrical hat of blue velvet, with vaulted and fluted top. Constantinople, Turkey. (Plate 24, Cat. No. 154774, U.S.N.M.)

292. *Armenian patriarch's staff.*—Made of copper, silvered, terminating in a gilded orb surmounted by a cross. Height 5 feet 9 inches. Constantinople, Turkey. (Plate 23 (lower), fig. 2, Cat. No. 154796, U.S.N.M.)

293. *Kschotz.*—Made of white metal. A musical instrument in form of a rayed circle, somewhat like the halo round the head of a saint, with 10 gilded globular tinklers attached on the edge. In the middle of the circle is a 6-winged seraph (Isaiah vi, 2). At certain parts of the celebration of the mass this instrument is shaken with the object, as the ringing of the altar bell in Roman Catholic churches, to excite the attention and devotion of the congregation. Height, 19 inches; diameters, 11½ and 9½ inches. Constantinople, Turkey. (Plate 27 (left), Cat. No. 154799, U.S.N.M.)

294. *Cross of benediction.*—Made of white metal. Used when giving the blessing to the congregation by an ecclesiastic. The Armenian cross differs from the Latin cross by the arms being nearer the top and much shorter. Height, 9½ inches; width, 5½ inches. Constantinople, Turkey. (Plate 27 (right), Cat. No. 154798, U.S.N.M.)

295. *Flute.*—Used for accompanying the chanting of the mass in the Armenian Church. The Armenian Church makes no use of the organ. Length, 31 inches. Constantinople, Turkey. (Plate 28, fig. 1, Cat. No. 154802, U.S.N.M.)

296. *Triangle.*—Used during the service of the mass in the Armenian Church. Height, 7 inches; base 6 inches. Constantinople, Turkey. (Plate 28, fig. 2, Cat. No. 154805, U.S.N.M.)

297. *Double bell.*—Made of white metal. Used at the conclusion of the service of the mass in the Armenian Church. Height, 8 inches; diameters, 3¾ and 3 inches. Constantinople, Turkey. (Plate 28, fig. 3, Cat. No. 154801, U.S.N.M.)

298. *Cymbal.*—Used in the service of the mass in the Armenian Church. It is struck with a hammer, and the secret of its manufacture is said to be known to but one artisan in Contantinople. Diameter, 15 inches. Constantinople, Turkey. (Plate 28, fig. 4, Cat. No. 154803, U.S.N.M.)

299. *Pair of cymbals.*—Called by the Armenians *Dzindzgha.* Used in the service of the mass in the Armenian Church. Diameter, 11 inches. Constantinople, Turkey. (Cat. No. 154804, U.S.N.M.)

300. *Armenian Bible.*—The first translation of the Bible into the Armenian language was made from the Syriac version in the fifth century by Mesrob (354–441), the reputed inventor of the Armenian alphabet and founder of Armenian literature, and the patriarch Sahak (Isaac). The present translation was printed in New York in 1870. Bound in black Morocco, richly gold tooled, with gilt edges. Washington, D. C. (Cat. No. 309807, U.S.N.M.). Gift of Rev. Edwin M. Bliss.

## MODELS OF ECCLESIASTICAL EDIFICES

301. *Models of the cathedral, the baptistry, the Campanile or Leaning Tower, and the Campo Santo of Pisa, Italy.*—Made of alabaster and mounted upon a tablet of black marble. The cathedral (*duomo*), was begun in 1063 (or 1067) and consecrated in 1118. It is a basilica of the romanesque style of architecture. Its plan is a Latin cross, 311 feet long, 106½ feet across the nave, and four aisles, 237 feet across the transept, and 91 feet high, to the wooden ceiling of the nave. Over the apse is a semidome. The façade has five superposed tiers of arcades with small columns, and a similar arcade is carried round the edifice under the roof. The baptistry which stands in front of the cathedral, erected between 1154 and 1350, is a circular structure with a dome, surmounted by a statue of John the Baptist. It also has two tiers of superposed arcades. Its height is 180 feet; the diameter inside is nearly 100 feet, outside 107 feet, so that the walls are about 8 feet thick. The dome is 60 feet in diameter and is supported on four piers and eight pillars. The campanile or leaning tower was in process of construction one hundred and seventy-odd years, 1174–1350. It is a cylindrical structure in eight stories. The lower story, which is solid, has a height of 35 feet and is adorned with 15 three-quarter columns. The six stories above this average 20 feet in height, and are surrounded with an open arcade. The whole is crowned with a similar circular tower, 27 feet high, in which the bells are hung. The entire height is thus 182 feet. The diameter at the base is 52 feet. The tower, in consequence of the giving away of the foundations before the fifth story was reached, leans 11 feet 2 inches out of the perpendicular, and adding the 1 foot 10 inches of the projecting cornice, it overhangs the base by 13 feet.

The Campo Santo, or burial place, was begun in 1278 and completed in 1464. It is an oblong building with a square tower in front, surmounted by a cupola. It contains among others the tomb of Henry VII, Emperor of Germany 1308–1313. It is a veritable museum of medieval painting and sculpture. Height of the baptistry of the model, 2½ inches. Pisa, Italy. (Cat. No. 257751, U.S.N.M.) Gift of Mrs. Charlotte Emerson Main.

302. *Model of a church in Borgund, Norway.*—Made of wood. The church is a wooden structure, with many pinnacles, giving it the aspect of a Chinese pagoda and suggesting the "house of seven gables." This style of church architecture was at one time very common in Norway, but is fast disappearing. Height, 8 inches; length, 7¾ inches; width, 5⅛ inches. Norway. (Cat. No. 249675, U.S.N.M.) Gift of Miss Eliza R. Scidmore.

303. *Model of the tabernacle of the Church of Jesus Christ of Latter-day Saints in Salt Lake City, Utah.*—Made of wood. The tabernacle, built in 1864–1867, is in the shape of an oval or ellipse, 250 feet long, 150 feet wide, and 80 feet high. It is covered with a wooden roof with iron shingles, resembling a turtle shell, which rests upon 44 buttresses of sandstone, but unsupported by pillars or beams, so that the interior presents one of the largest unsupported arches in the world. Between the buttresses are 20 large double doors opening outward and affording speedy egress. Inside the building is surrounded by a gallery, except at the west end, where there are a platform for speakers, seats for the choir, and one of the largest organs, comprising 500 pipes. The building, which is used for public religious services on Sunday afternoons, for lectures, sacred concerts, and other meetings, has a seating capacity for 8,000 people, but can accommodate about 10,000, and is well adapted for speaking and hearing. It is said that a pin dropped at one end of the hall may be heard distinctly at the other end, over 200 feet away. The model shows the arrangement of the interior in detail and also the organ. Height, 31 inches; length, 7 feet; width, 4 feet 2 inches. Salt Lake City, Utah. (Cat. No. 258396, U.S.N.M.) Gift of the committee of the Church of Jesus Christ of Latter-day Saints.

304. *Temple of the Church of Jesus Christ of Latter-day Saints in Salt Lake City, Utah.*—Model of plaster of Paris. The temple is built mainly of gray granite, quarried from the Wasatch Mountains, and it required 40 years (1853–1893) for its construction. It is 186 feet long from east to west and 99 feet wide. The walls are 6 feet thick. At each corner are three pointed towers, the loftiest of which, in the center of the eastern or principal facade, is 210 feet high, and is surmounted by a gilded copper statue, 12 feet 6 inches high, of the angel Moroni. The temple is used for the administration of ordinances, as baptism, marriage, ordination, also for theological lectures, preaching, prayer, etc. Height, 5 feet 4 inches; length, 5 feet 3 inches; width, 3 feet 4 inches. Salt Lake City, Utah. (Cat. No. 258397, U.S.N.M.) Gift of the committee of the Church of Jesus Christ of Latter-day Saints.

# IV

# RELIGIOUS CEREMONIAL OBJECTS OF MOHAMMEDANISM

## FOUNDER OF MOHAMMEDANISM

The founder of the Mohammedan religion and creator of the Arabic nation was Mohammed, who was born about 570 A. D., in Mecca, in Arabia. He belonged to the family of the Koreish, who controlled the sanctuary of Mecca, known from its dicelike shape as the Kaaba (cube), in which is embedded the sacred black stone (probably a meteorite), said to have been one of the precious stones of Paradise and to have been dropped on earth with Adam. On his journeys with the caravans, which passed through Mecca on the road from Yemen to Syria, Mohammed was brought into contact with Jews and Christians, and their practices, and what he heard from them with regard to their beliefs aroused his interest. When 24 years old he entered the service of a rich widow, Khadija, whom he afterward married. When approaching middle age, Mohammed used to retire to a cave on Mount Hira, on the outskirts of Mecca, to meditate in solitude, where he had dreams and visions. On one of these occasions he relates a revelation came to him through the voice of the angel Gabriel, which confirmed him in the belief that there was only one God, creator and ruler of the universe, and he was also convinced that he was the divinely sent prophet, as Adam, Noah, Abraham, Moses, and Jesus were before him. It was about 610 A. D. that Mohammed first appeared in public with the claim that he was sent by Allah with a message to his people, calling on them to worship the only one God. For some years his preaching attracted little attention. His wife, the members of his family, and a few influential citizens of Mecca accepted his claim of being inspired. Gradually bitter opposition to him began to develop so that it became unsafe for him to remain in Mecca. On the other hand, at Yathrib, situated some distance north of Mecca, much interest was felt for him. So in 622 A. D. Mohammed, together with his followers, left Mecca for Yathrib. The departure was called the *Hegira* or *Hijira*, "flight," of Mohammed. It is from this event that the Mohammedans date the era still in use by them, and Yathrib became since then known as *Medinet el-Nabi*, "the city of the Prophet," or, more briefly, *el-Medina*, "the city." In Medina Mohammed ceased to be a mere preacher of a simple creed, but became a warrior, lawgiver, and political leader. Several encounters between the adherents of Mohammed and the Meccans took place, the outcome of which was generally favorable to Mohammed, so that in 629 A. D. Mecca yielded to him. Mohammed died in 632 A. D. at Medina.

## AUTHORITATIVE SOURCES OF THE MOHAMMEDAN RELIGION

### 1. KORAN

The first and most important document of Islam is obviously the Koran (more properly *Qur'an*, "reading"), which, containing God's revelations to Mohammed, forms the foundation of his religion. Orthodox Mohammedans believe that the transcript of the Koran was uncreated and existed from eternity. A copy from it was sent down to the lowest heaven, whence the angel Gabriel revealed it to Mohammed in portions as occasions arose which Mohammed immediately recited. It is written in the Arabic language in rhymed prose and its style is a model. It is held in the highest veneration by all sects of the Mohammedan community. When being read it must be kept on a stand elevated above the floor. No one may read it or touch it without first washing his hands.

The Koran, being of about the size of the New Testament, is divided into one hundred and fourteen chapters, called *Suras* ("series" or "rows"), of very unequal length. These are not numbered in the original, but each one has a separate name. Nor are they arranged in historical and chronological order. The contents of the different parts are quite varied. Many passages consist of theological or moral reflections. A great number contain ceremonial or civil ordinances. Then narratives of the ancient prophets and saints, chiefly about Biblical characters, especially those of the Old Testament. The deviations from the Biblical narratives are very marked. Many of the alterations are found in the legendary anecdotes of the Jewish Hagadah and the New Testament Apocrypha, but many more are due to the misunderstanding and misconception of the listener, or to the ignorance and the mistakes of his authorities. As a general rule, the shorter Suras which were pronounced by Mohammed in the first period of his activity (in Mecca) contain the theology of Islam—the monotheistic idea, the divine judgment, Mohammed's prophetic calling, while the larger ones which were revealed to him after the Hegira during his sojourn in Medina relate chiefly to social and ritual laws.

At first the Koran was not written down but simply committed to memory. But when a great many of the best Koran reciters had been killed in battle, Omar suggested to Abu Bekr, the first caliph or successor of Mohammed, that it be written down. Abu Bekr accordingly commanded Zeid, an amanuensis of the Prophet, to commit it to writing. This was the authorized text until 23 years after the death of the prophet. A number of varient readings had, however, crept into use. By order of the Caliph Osman in the year 30 of the Hegira, Zeid and three assistants made a careful revision which was adopted as the standard, and all other copies were ordered to be burnt.

### 2. TRADITION (HADITH, SUNNA)

The *hadith* (properly, narrative, communication), is an amplification and explanation of the Koran. It pretends to consist of authentic reports of the sayings and doings of the prophet as handed down by tradition. The traditions supply materials for the decision of questions of doctrine, morals, law, habits, and customs which arose in the growth of the religious system of Islam and on which the Koran is silent. As Mohammed was an inspired prophet, all his deeds and words are regarded as prompted by God, and therefore as authoritative guides to his followers. The tradition as to the way of Mohammed soon included that of his companions, and what they taught or did became authoritative to the orthodox as the right way, or *sunna*.

Six arranged and classified collections of traditions have obtained canonical standing and are held in great reverence next to the Koran throughout the Mohammedan world.

### 3. IJMA

The third foundation of Islam is the *ijma*, literally, agreeing upon, or assembling, the unanimous consent upon a question of the learned doctors, (*mujtahidun*).

### 4. KIYAS

Literally, to compare, that is, the decision of a question reached by analogical reasoning of the learned with regard to the teaching of the Koran, the hadith and the ijma. These are the four *usuls*, "roots" or fundamentals from which the Moslem faith is derived.

## DOCTRINES OF MOHAMMEDANISM

The cornerstone of Mohammedanism is the absolute oneness of Allah, his power, his kindness to mankind, his readiness to forgive those who repent and honestly believe in him, but in return demands obedience and submission to His will. The Mohammedan name of the religion is, therefore, *al-Islam*, surrender or resignation to God's will, and thus obtain peace of soul and mind and salvation. Mohammed's monotheistic conception of God which he opposes to Arabic paganism agrees in substance with that of the Old Testament; he emphasizes, however, the universal power and the unhindered free will of God rather than his holiness. Mohammed did not claim to be the founder of a new religion, but to have been called by God through the medium of Gabriel, the angel of revelation, to convert the world to the one true religion which God before revealed to the five great prophets and lawgivers, Adam, Noah, Abraham, Moses, and Jesus.

## RITES AND PRACTICES OF THE MOHAMMEDAN RELIGION

The theological system of Islam aims at embracing the entire life of man; it covers public and private duties, the functions of the state as well as the official cult. Five fundamental obligations form the pillars of the Mohammedan system: (1) Confession of faith (*shahadah*), comprised in the formula: "There is no God but Allah, and Mohammed is his messenger (*la ilaha illa Allahu, Muhammadu Rasulu illahi*). This twofold confession is amplified into the following creed: I believe in Allah, in his angels, in his Scriptures, in his prophets in the future life, in the divine decree in respect to good as well as to the bad, and in the resurrection of the dead. The name of Allah was in use in Arabia before the days of Mohammed. (2) Divine worship or prayer (*salat*), to be performed five times a day, namely, at noon, in the afternoon, in the evening, at the approach of night, and in the morning between dawn and sunrise. (3) Almsgiving (*zakat*). In a consistently regulated Mohammedan state it constitutes an official poor tax levied on property to be used for humanitarian objects, but changes in political conditions have converted the obligation into a charity gift. (4) Fasting (*al-ciyam*) during the sacred month of Ramadhan, when neither food nor water should pass the lips of the faithful between sunrise and sunset. (5) Pilgrimage (*al-hajj*) to Mecca which every Moslem must, if possible, perform at least once in his life.

In addition to the religious duties imposed upon each individual professing Islam, the collective duty of the *jihad*—fighting against infidels—is imposed on the community as represented by the commander of the faithful (*amir al-muminin*). Idolators who refuse to accept Islam forfeit their lives. Those who possess Scriptures (*ahl al-kitab*) in which category are included Jews, Christians, Zoroastrians (Magians) and Sabeans may be tolerated on their paying tribute (*jizyah*) and recognizing the superiority of Islam.

Mohammed prohibited the current practice among the Arabs of his time of female infanticide, gambling, and the use of strong drink, and enjoined on his followers to show mercy to the weak, the orphaned, and the poor, and kindness to animals, but although mothers and wives were subjects of his special consideration, he did not change materially the low position of woman, and polygamy and slavery were sanctioned by his own example.

## SPREAD OF MOHAMMEDANISM

Before the death of the prophet his emissaries had proceeded to various parts of the Arabian peninsula, calling upon the tribes to adopt the standard of Allah and Mohammed. The plan of spreading his creed of one God with Mohammed as the last messenger, which Mohammed cherished, was taken up after his death by his lieutenants or successors, known as *caliphs.* In a short time the Arabs overran Persia, Mesopotamia, Palestine, Syria, Asia Minor, Egypt, Sicily, and Spain, and carried the standard of their new religion across the waters of the Ganges in India. To-day the sway of Islam extends from extreme India and the borders of China across to the Mediterranean, and is still spreading in Central and Southern Africa.

## DIVISIONS AND SECTS AMONG THE MOHAMMEDANS

The two great divisions of the Mohammedan community are the Sunnites, who consider themselves as the orthodox and comprise the greater part of the Mohammedan world, namely, Turkey, North Africa, Arabia proper, and the majority of the Moslem in India, and the Shiites (that is, followers) who comprise nearly the whole of Persia and a small part of India in the Province of Oudh. Each of these divisions is split up into numerous sects or schools.

The Sunnites recognize the first three caliphs (Abu Bekr, Omar, and Othman) as legitimate successors of Mohammed, and accept the six books of the Sunna or hadith (see p. 74) as authentic and authoritative. They are divided into four sects or theological schools who differ in some unimportant points of ritual and the interpretation of the Koran and Moslem law.

The Shiites repudiate the first three caliphs as usurpers, holding Ali, the cousin of the prophet and husband of his daughter, Fatima, and the imams, his descendants, to be the lawful successors of Mohammed. Beginning with Ali the Shiites enumerate 12 legitimate caliphs or imams. The last, whom they term *Imam al-Mahdi,* is believed by them to be still alive, though he has withdrawn for a time, and they say he will again appear in the last days as the mahdi, or guided one, which the prophet predicted would arise before the Day of Judgment. They also reject the six collections of traditions of the Sunnites and have their own traditions in four collections.

There are several sects among the Shiites, some of whom hold the imams to be incarnations of God. In the course of time many differences of practice between the two divisions have grown up.

Another smaller division are the Wahhabis, followers of Ab dal-Wahhab (1691–1787). They have been termed the Protestants, or Puritans, of the Mohammedans. They are opposed to the superstitions, luxuries, and innovations which have crept into Mohammedan practice, and preach a return to the simplicity of the Koran and the earliest form of Islam.

## MOSQUE

The name mosque is derived from the Arabic *masjid,* meaning, literally, "place of prostration." Mosques are generally built of stone or brick. They vary in architecture and decoration according to locality. The usual plan of the mosque is rectangular, and includes, besides the covered place of worship proper, an open cloistered court with a tank in its center for ablutions. Outside, over a corner of the mosque, rises the slender *minaret*, surrounded by an open gallery, from which the *muezzin* calls to prayer at stated hours. Some mosques have from two to six minarets, are preceded by open courts with galleries and colonnades, and have libraries, colleges, theological seminaries, hospitals, almhouses and kitchens for the poor attached. Inside the mosque is the most essential feature, the *mihrab*, a niche or indentation, sometimes a mere tablet, inserted in the center of the wall facing Mecca, which indicates the direction of the *caaba* in the Mosque of Mecca toward which prayers must be addressed. To the right of the mihrab is the pulpit, or *mimbar*, from which the *imam*, or the "leader" of the public worship, preaches on Friday, the Mohammedan Sabbath, the sermon or *kutbah*. The chief decoration of the interior is found in numerous hanging lamps, arabesques, and tablets artistically inscribed with the names of God, the prophet, and of the first four caliphs, and with passages from the Koran, no picture whatsoever of human beings or animals being allowed. None may enter the mosque save with unshod feet. The two sexes do not worship together, and a few mosques are reserved for women.

The larger mosques have two imams. One, called *khatib*, preaches the sermon on Friday; the other, the *ratib*, reads the Koran and recites the five daily prayers, standing close to the *mihrab* and leading the congregation who repeat the prayers with him and closely follow his postures. The imams do not form a priestly class; they generally have other occupations. They have no religious authority and may be dismissed from their office.

1. *The Mosque of Mecca.*—Model of wood, painted. Mecca is the capital of the Hedjaz in Arabia, situated in a sandy valley 70 miles from the Red Sea. It is the holy city of the Mohammedan world. In the Koran (Sura vi, 92 and xlii, 5) it is called (under the variant of Bakka) "the mother of cities," and in popular literature, the navel of the earth. Its principal building is the great mosque, called Masjidu al Haram, the Holy Mosque, and Baitu illah, the house of God. The Haram is a spacious courtyard, oblong in design, 257 paces long and 210 paces broad, surrounded on all sides by colonnades or cloisters. The columns, each above 20 feet high, are three deep and united by pointed arches, every four of which support a small white dome. There are counted 550 pillars, surmounted by 150 domes, and the open courtyard is said to be capable of holding 35,000 worshipers. Access to it is gained through 19 gates. In the center of the Haram is the Kaaba, the palladium of Islam. The name is connected with the cube-like appearance of the building at the first impression; in reality the plan is of an irregular rectangle. The wall facing northeast, in which the door is (the front of the

Kaaba) and the opposite wall (back) are 40 feet long; the two others are about 35 feet long. The height is 50 feet. The Kaaba has one door about 7 feet above the ground which is opened only twice or three times in the year. Outside the building is covered with a curtain of black silk, called the kiswa, adorned with inscriptions from the Koran, which is furnished by the Egyptian Government every year and sent with the pilgrimage caravan. The interior is adorned with columns, numerous silver and golden lamps, and inscriptions on the walls. In the northeast corner of the Kaaba, about 5 feet above the ground, not far from the door, the black stone (*al-hajar al-aswad*) is built into the wall, to which the building owes its sanctity. It is an irregular oval of about 7 inches in diameter, the nature of which is difficult to determine, because its surface is worn smooth by hand touching and kissing. It is sometimes described as lava and sometimes as basalt. The Mohammedans say that when the stone dropped from Paradise it was milk white, but turned black from the sins and tears of men. It now consists of three large pieces and several small pieces stuck together and surrounded by a ring of stone which in turn is held together by a silver band.

Mohammed says that the Kaaba was the "first temple that was founded for men, a blessed house and a guidance for all creatures" (Koran, Sura iii, 90), and ascribes its erection to Abraham and his son, Ismael (from whom the Arabs derive their descent, Koran ii, 121). But Mohammedan tradition goes farther back. According to it the Kaaba was first constructed in heaven, where a model of it still remains, 2,000 years before the creation of the world. Adam erected the Kaaba on earth, selecting the stones from five sacred mountains. After its destruction by the deluge Abraham and Ismael rebuilt it. Within the inclosure of the Haram a place is shown where Abraham stood (Koran, Sura iii, 90), and Ismael and his mother, Hagar, are said to have their graves within the precinct of the great mosque.

Every Moslem is bound to undertake once in his life a pilgrimage to Mecca, and in the rites performed on this occasion are included the circuit (*twaf*), around the Kaaba and the kissing of the black stone. The stone is also the point toward which all Mohammedans face during their devotions (the *Kibla*).

The Mosque of Mecca has been so often ruined and repaired that no traces of antiquity are to be found about it, although the Kaaba was in existence before the time of Mohammed. As it now stands the temple was rebuilt in 1627 A. D., after being thrown down by a torrent. Height, 10 inches; length, 14 inches; width, 9 inches. India. (Cat. No. 155157, U.S.N.M.)

2. *The Mosque of Mecca.*—Painting on a stuccoed wooden tablet. Height, 20 inches; width, 11½ inches. India. (Cat. No. 155301, U.S.N.M.)

3. *Mosque in Sumatra.*—Model of gilt brass in form of a pyramidal pagoda. Sumatra is one of the large islands of the Indian Archipelago. The bulk of the population belongs to the Malayan race. Its civilization is largely of Hindu origin. In the sixth century A. D. Buddhism made its way into Sumatra. From the thirteenth to the fifteenth century Mohammedan influence prevailed, and at present Mohammedanism is generally professed in the coast districts and also to a great extent in the interior. Sumatra is at present under Dutch control. Height, 6½ inches. Kepahiang, Benkulen, Sumatra. (Cat. No. 331234, U.S.N.M.) Gift of Doctor Goelam.

4–13. *Ten Mosque Tablets.*—Inscribed in gold letters on a black ground, in carved, gilt frames.

Among the decorations of the interior of a mosque are tablets or signs, artistically inscribed with the names of God, the prophet, and of the first four caliphs, and with passages from the Koran. 21½ by 21½ inches. Constantinople, Turkey. (Cat. No. 154984, U.S.N.M.)

14. *Mosque lamp.*—A float lamp chandelier, having 13 green glaze pottery cups hung in chains from the points and angles of a frame made by superimposing two equilateral triangles of strap brass. Each lamp is hung immediately from a disk supported by flat cast brass 2-headed birds. One lamp is in the middle and a little higher than the others. Height, 20½ inches. Morocco, North Africa. (Plate (upper) 29.)

15. *Mosque lamp.*—A float lamp. Glass receptacles set in a brass frame, and the light is produced from wicks inserted in floaters. Morocco, North Africa. (Cat. No. 154458, U.S.N.M.)

16. *Mosque folding lamp.*—Of brass and parchment. It is hung at the entrance of mosques at feasts. Persia. (Cat. No. 154463, U.S.N.M.)

17. *Candlestick.*—Persian brasswork. It is usually placed in the *mihrab*, the niche in the wall which marks the direction of Mecca (the *Kibla*), before which the imam takes his position when he leads the congregation in prayer. Persia. (Cat. No. 154459, U.S.N.M.)

18–23. *Six mosque candles.*—Made of wax and set in clay bases. Constantinople, Turkey. (Cat. No. 154985, U.S.N.M.)

24. *Piece of brocade.*—Made of rose silk, yellow and gold wire, and interwoven with ornamental Arabic inscriptions. Perhaps cover of the pulpit (*mimbar*), in the mosque. Length, 72 inches; width, 24 inches. Constantinople, Turkey. (Cat. No. 155165, U.S.N.M.)

25. *Mosque door knocker.*—Made of brass. Engraved with the words: "May God open." Syria. (Cat. No. 155159, U.S.N.M.)

26. *Prayer rug.*—Prayer (*salat*) is the second of the five foundations or pillars of the Mohammedan religion, (the others being ceremonial purification, fasting during the sacred month of Ramazan, the pilgrimage to Mecca, and the legal poor tax). Five times daily,

at stated hours, the Mohammedan is obliged to offer prayer. All prayers must be addressed to Mecca, the sacred city of the Mohammedans. In the mosques the *mihrab*, that is, a niche or slab in the center of the wall, indicates the direction of Mecca. Wealthy and cultivated Mohammedans carry with them a rug or mat, showing this direction, on which they perform their devotions. Constantinople, Turkey. (Cat. No. 155091, U.S.N.M.)

27–28. *Two prayer mats.*—Made of fiber. Bakuba Tribe, Congo, Africa. (Cat. No. 174604, U.S.N.M.)

29. *Mohammedans at prayer.*—Wood cut, framed, illustrating some of the attitudes assumed by Mohammedans while at prayer. The principal attitudes are: 1. Standing, with the hands on either side (*niyah*); 2. Inclination of the head and body and placing the hands on the knees (*ruku*); 3. Dropping on the knees (*takribu al-slidah*); 4. Then raising the head and body and sinking backward on the heels (*takhir-i-jalsah*); 5. Kneeling and turning the head first to the right and then to the left (*salam*). Height, 11 inches; width, 24 inches. (Cat. No. 155170, U.S.N.M.)

30. *Ewer and basin.*—Brass. Used for ablutions. Ablution (Arabic, *wazu*) is absolutely necessary as a preparation for the recital of the liturgical form of prayer, and is described as "the half of faith and the key of prayer." The worshipper washes his hands to the elbows, rinses his mouth, cleans his nostrils, washes his face, his beard, ears, neck, and his feet as high as the ankles. The ablution of each part of the body is accompanied by a special prayer. When water can not be procured, or would be injurious to health, the ablution may be performed with dust or sand. This ceremony is called *Tayammum.* Beirut, Syria. (Cat. No. 154464, U.S.N.M.)

31. *Scenes and rites of the pilgrimage to Mecca.*—Print. The pilgrimage to Mecca (*Hajj*) is the last of the five "pillars" of Mohammedan practical religion. Every Moslem of either sex has to perform the pilgrimage at least once in the course of his life. Insane persons, slaves, and women who have no husband or near relative to accompany them, are exempted from the obligation. So also sickness and inability to stand the expenses of the journey relieve one from the obligation. Such must expiate by fasting or almsgiving. The legal date for performing the pilgrimage is in first half of the month Dhu al-Hijjah, which is the twelfth month of the Mohammedan year. As the Mohammedan year is lunar, the *hajj* runs in time through all seasons. Upon approaching the sacred precinct of Mecca, which embraces a circuit of 2 miles on all sides of the city, the pilgrim takes off his ordinary dress and assumes the pilgrim's garb, called *ihram*, which consists of two pieces of cloth, one being tied around the loins, the other thrown over the shoulder. Head, arms, and feet must be bare, though sandals are permitted to those incapable of

enduring the hot and stony ground. On arrival at Mecca the pilgrim performs the ceremony of the *tawaf*, that is, circumambulating the Kaaba (A, center), seven times, reciting certain formulae, each time kissing the black stone (*al-hajar al-aswad*). He then proceeds to the *makam Ibrahim*, the place where Abraham stood when he built the Kaaba, and recites a prayer. Next follows the *Sai* ceremony, that is, running forward and backward seven times between the hills of Safa and Marwah, which are separated from one another by some 200 yards, situated to the east of the Haram. On the seventh day a sermon (*khutbah*), is delivered in the great mosque by which the pilgrims are prepared for the holy ceremonies. On the eighth day the pilgrims proceed en masse to Mount Arafat (B, upper center), a distance of 3 miles from the city, reaching it in the evening. The night is spent in prayer at the foot of the mountain, which is ascended at daybreak of the ninth day. The day is spent in prayer and listening to another oration. Toward evening the pilgrims depart for Mecca, and on the way make a halt (*wukuf*), at the mosque of Muzdalifa, situated midway between Arafat and Mina (B, upper left corner), where the rest of the night is spent. The tenth day is called *Yaumu al-nahr*, the day of sacrifice. The pilgrims leave Muzdalifa after morning prayers and proceed to the Valley of Mina (B, left side in the center). There the pilgrim performs the ceremony of casting stones (*Ramyu al-rijam*), consisting in throwing seven pebbles at the three pillars of Mina, while reciting the formula: "In the name of God, the Almighty, I do this in hatred of Satan and his shame." According to Moslem explanation the stoning is aimed at Satan, who is said to have appeared here to Abraham and to have been driven away by him in the same fashion. Here also the "feast of sacrifice" (*Idu al-azha*), takes place. Every pilgrim must sacrifice a sheep, a goat, a cow, or a camel, according to his means, and it is considered meritorious to give the flesh of the victims to the poor. With this act the pilgrimage is considered at an end. Most of the pilgrims spend the next three days in the valley, called the "three days of meat eating" (*Tashrik*), which are devoted to jollification. Upon the return to Mecca the pilgrim removes the *ihram*, indulges in the luxury of a shave and a wash—acts forbidden from his approach to the sacred precinct until the end of the pilgrimage. It is usual to drink from the holy Zemzem well (A, left lower corner), which is said to be the spring shown by God to Hagar in the desert (Genesis xxi, 19), or to have oneself sprinkled with its water. Some pilgrims dip their garments into the water of the Zemzem. This renders them sacred. They are then used as burial shrouds in the belief that they will act as a protection against the intense heat of the sun's rays on the Day of Judgment. Henceforth the pilgrim assumes the title of *Haiji*, that is, one who has performed the pilgrimage or *Hajj*. India. (Cat. No. 289299, U.S.N.M.)

32. *Mecca flag.*—Used in the pilgrimage processions to Mecca. Made of cotton; green ground with yellow and scarlet-colored trimmings; with passages from the Koran in white sewed on. In this connection it may be mentioned that the pilgrim caravans starting from Egypt (Cairo) and Syria (Damascus) are headed by an ornamented baldachin, called *mahmal*. It is a square skeleton frame of wood with a pyramidal top, and has a covering of black brocade richly worked with inscriptions and ornamented embroidery in gold and bordered with a fringe of silk, with tassels surmounted by silver balls. On the upper part is a view of the Temple of Mecca in gold. Inside the *mahmal* are two copies of the Koran, one on a small scroll, and the other in the form of a book, also small, each inclosed in a silver gilt case. The *mahmal* is borne by a fine tall camel which is generally indulged with exemption from every kind of labor during the remainder of its life.[12] Height, 7 feet; width, 13 feet, 3 inches. Cairo, Egypt. (Cat. No. 155090, U.S.N.M.)

33. *Shirt worn by pilgrims.*—The shirt is not the pilgrim's garment proper which is worn in Mecca (the *ihram*), but worn on the way to Mecca. The long sleeves of the garment are used for tying up provisions or luggage. Beirut, Syria. (Cat. No. 154567, U.S.N.M.)

34. *Girdle.*—Worn by pilgrims on the return from Mecca. Made of camel's hair and ornamented with shells from the Red Sea. Beirut, Syria. (Cat. No. 154563, U.S.N.M.)

35. *Costume of a Persian imam.*—Consisting of a linen shirt, (*kamis*) linen drawers (*libas*); pants, vest (*sudru*); inner coat (*kaftan*); girdle (*hizan*); middle coat, outer coat (*jubbah*); overcoat (*benish*); stockings, and shoes of green morocco.

As has been stated (p. 77), there is no sacerdotal class in the Mohammedan religion. But each mosque has its *imam*, who leads in prayer in public service and recites the Koran. In the larger mosques two imams are usually employed—the *imam ratib*, who recites the five daily prayers in the mosque, and the *imam khatib*, whose duty it is to lead the prayer and preach the sermon (*khubbah*), on Friday, the Mohammedan Sabbath. But in most of the smaller mosques both these offices are performed by one imam. Each mosque has also one or more *muezzins* who call the faithful to prayer from the *minaret* five times a day.

There are also generally attached to the mosques theologians (*Maulawis*), for the instruction of students. Sometimes the imam and the maulawi are combined in one person, and sometimes a maulawi will own the mosque, but pay an imam as his curate to say the stated prayers. The imam is supported by endowments or offerings; the maulawis by fees or offerings, and the students of a mosque are supported either by endowments or by the benefactions of the people.

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[12] Thomas Patrick Hughes, A Dictionary of Islam, 1885, p. 307.

In towns and villages there is a parish allotted to each mosque, and the people within the section of the parish claim the services of the imam at their marriages and funerals, and they pay to him the usual offering made on these occasions. Many of the imams are engaged in other vocations besides their service of the mosque. Persia. (Cat. No. 136661, U.S.N.M.) Gift of Rev. J. L. Potter.

36. *Costume of a Turkish imam.*—Consisting of (1) trousers; (2) jacket; (3) waistcoat; (4) coat; (5) turban; (6) shoes with goloshes. Constantinople, Turkey. (Cat. No. 154772, U.S.N.M.)

37. *Costume of a dancing dervish* (*maulawi*).—Dervishes (in Arabic, *fakirs*), are members of a Mohammedan religious fraternity. They are divided into numerous orders, each deriving its name from its founder. They trace their origin to Mohammed himself, but they do not appear in history before the eleventh century A. D. Many of these orders have flourished and still flourish. Some dervishes live in monasteries, some wander about (like the mendicant friars), some retire from the world to devote themselves to meditation, with fasting to the utmost limit and other severe ascetic practices. Each order is established on different principles, and has its own rules and peculiar devotions, and distinct dress as to material, shape, and color. Each organization imposes on its members the obligation to recite certain passages from the Koran at different times of the day. The religious service or ritual common to all fraternities is the *zikr*, "remembering, that is, of Allah, and its object is to bring home to the worshiper the thought of an unseen world and his dependence upon it. The zikr consists in the recital of such formulae as, there is no God but Allah; God is great; praise to Allah; holiness to Allah; he lives; Allah lives, or the 99 attributes of Allah, etc. At first the worshipers are sitting on their heels or crosslegged, and the ejaculations are expressed softly and slowly. As the excitement grows they rise and stand upright, each placing his hand on the shoulder of his neighbor or entwining their arm in one another and forming several concentric rings, move from side to side of the hall, leaping and stamping and shouting: Allah; He; he lives, etc. The Maulawis whirl on their heels. This hypnotic ecstasis is stimulated by playing on different kinds of drums and pipes and, as travelers relate, taking red-hot iron between the lips, eating glass, live serpents or scorpions, passing needles or knives through their bodies, etc.

Besides the regular dervishes there is also a large number of lay members, analogous to the Franciscan and Dominican tertiaries, who live in the world and have only the duty of certain daily prayers and of attending a zikr from time to time. There are also female dervishes who formerly lived in monasteries, but now can only be "tertiaries."

The different orders of dervishes are distinguished by their dress, chiefly the headgear (*taj*, properly, crown). The most common is made of felt in shape of a cone. The other articles of dress are usually a vest and full drawers, a long shirt and belt, and a coarse cloak. Constantinople, Turkey. (Cat. No. 154760, U.S.N.M.)

38. *Dervish belt buckle.*—Consisting of a round, dented piece of jade set in white metal and fastened to a disk of the same metal, with a pendant of glass suspended from a short chain. Syria. (Cat. No. 155162, U.S.N.M.)

39. *Dervish crutch.*—Wood, carved. It is placed under the armpit or forehead to lean upon while meditating. Syria. (Cat. No. 155161, U.S.N.M.)

40. *Dervish staff.*—Consisting of an iron rod with pieces of iron suspended by chains from the top. It is brandished by the dervishes in their public devotional exercises (zikr), to arouse the fervor and zeal of the participants. Constantinople, Turkey. (Cat. No. 154759, U.S.N.M.)

41. *Dervish staff.*—The same as the preceding No. 40. Cairo, Egypt. (Cat. No. 154777, U.S.N.M.)

42. *Vessel for the reception of alms by the dervishes.*—Made of cocoanut shell. Beirut, Syria. (Cat. No. 154558, U.S.N.M.)

43. *Brass plate.*—Decorated with animal figures and floral designs. Used by dervishes. Beirut, Syria. (Cat. No.154559, U.S.N.M.)

44. *Dervish drum (hanragan).*—Used by the dervish on his pilgrimage to Mecca or in the devotions of the zikr. Cairo, Egypt. (Cat. No. 154576, U.S.N.M.)

45–46. *Two dervish drums.*—Cairo, Egypt. (Cat. No. 155167, U.S.N.M.)

47. *Dervish begging vessel.*—Bronze. Boat-shaped. Entire surface covered with engraved Arabic inscriptions.

48. *Dervish alms vessel.*—Brass openwork. Crescent-shaped. North Africa. (Cat. No. 311815, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

49. *Dervish alms vessel.*—The same as the preceding No. 48.

50. *Dervish alms bowl.*—Porcelain. Boat-shaped. With Arabic inscription. Syria. (Cat. No. 155163, U.S.N.M.)

51–52. *Two dervish wands of iron.*

53. *Leather bag (kees).*—Used by dervishes for the reception of food while begging. Cairo, Egypt. (Cat. No. 155169, U.S.N.M.)

54. *Manuscript of the Koran.*—Finely written in Arabic in black, red, and gold on vellum. The two first pages are illuminated in gold and several colors. All the other pages are framed in gold and black lines, and some of the margins are decorated with floral designs in colors. The titles of the chapters or Suras are painted in white on gold. Bound in red leather with gilded toolings, and inclosed in a case provided with a thong to be suspended from the neck. The manuscript probably dates from the eighteenth cen-

tury. (For a description of the contents of the Koran, see p. 73.) Jerusalem, Palestine. Bequest of S. S. Howland.

55. *Manuscript of the Koran.*—Written in Arabic on vellum, in the original binding of red leather. The pages are framed in gold lines, and small gold circles are scattered through the text. India (?). (Cat. No. 158328, U.S.N.M.)

56. *Manuscript of the Koran.*—Written in Arabic on paper. The margins are decorated with red circles, with zigzag lines in black inside of them. Defective at both ends. Masilay, Mindanao, Philippine Islands. (Cat. No. 253691, U.S.N.M.) Transferred from the War Department.

57. *The Koran.*—Printed in Arabic on paper, bound in leather. Fort Leopold, Congo, Africa. (Cat. No. 175020, U.S.N.M.)

58–61. *Four manuscript copies of the Koran.*—Written in Arabic on paper. Defective at both ends. Moros, Philippine Islands. (Cat. No. 232248, U.S.N.M.) Gift of Col. Edgar A. Mearns, United States Army.

62–64. *Three copies of the Koran.*—Printed in Arabic. Defective at both ends. Moros, Philippine Islands. (Cat. No. 232849, U.S.N.M.) Gift of Col. Edgar A. Mearns, United States Army.

65–67. *Six leaves of manuscript of parts of the Koran.*—1 and 2. Double leaf. Arabic. Written on vellum in black in Cufic calligraphy with red dots in Egypt during the Fatimid period in the eleventh century. A similar specimen is said to be in the Metropolitan Museum of Art in New York, and in the Museum of Fine Art in Boston. 3. Persian. Written on vellum. On one side in white on a blue ground, on the other in red on a cream-colored ground. Framed in blue, gold, and red lines. Neskhi calligraphy. Written by Mumud Ibn Kassim-al-Jani, of Kerman, Persia, in 1018 A. H. 1609 A. D. 4. Arabic. Black Thulath script, five lines to the page. With rosettes in gold. Egypt, eleventh to twelfth century. A similar specimen is said to be in the Metropolitan Museum of Art in New York and in the Museum of Fine Art in Boston. 5. Arabic in Cufic script on parchment. Egypt, eighth to ninth century. 6. Arabic on vellum. Turkish Neskhi writing of the seventeenth century. Richly ornamented in gold, red, and blue on the margins and in the text. The headline of Sura LXXXIV is illuminated with floral scrolls on a gold and blue ground. New York. (Cat. Nos. 315193–315197, U.S.N.M.) Gift of Kirkor Minassian.

68. *Selections from the Koran.*—Manuscript written on paper, richly illuminated in red, green, and gold. In original binding of red leather, with gilded toolings. Probably used as a book of devotions and meditation. Washington, D. C. (Cat. No. 271701, U.S.N.M.) Gift of James Hunt.

69. *Koran stand.*—Inlaid with mother-of-pearl. Inscribed with the usual Mohammedan invocation before any religious act: "In the name of God," and the date A. H. 1210 = A. D. 1795.

The Koran, the sacred book of Islam, is treated by the Mohammedans with great external veneration and reverence. They generally take care never to hold it, and they deposit it upon a high and clean place, and never put another book, or anything else on top of it. When read it is placed on a stand. The reading of the Koran should begin with legal ablution and prayer. The usual prayer is: "I seek protection with God against Satan the accursed," followed by the invocation: "In the name of God the Merciful, the Compassionate." In the services of the mosque it is chanted by the *imam* or the leader in prayer. Constantinople, Turkey. (Cat. No. 154757, U.S.N.M.)

70. *Folded Koran stand.*—Wood, inlaid with mother-of-pearl. Constantinople, Turkey. (Cat. No. 154817, U.S.N.M.)

71. *Folded Koran stand.*—Wood, carved. Congo, Africa. (Cat. No. 175018, U.S.N.M.)

72. *Folded Koran stand.*—Wood, carved. Moros, Philippine Islands. (Cat. No. 232850, U.S.N.M.) Gift of Col. Edgar A. Mearns, United States Army.

73. *Silver case for holding the Koran.*—The top is decorated in relief with a lamp, Mohammedan standards (?), and floral designs; the bottom is incised with the "Shield of David;" that is, two triangles crossed, and floral designs.

74. *Koran case.*—Made of iron, in octagonal shape. It held a miniature manuscript of the Koran, which was principally used as a talisman, and was carried upon the person. Syria. (Cat. No. 155160, U.S.N.M.)

75. *Mohammedan book.*—Incised in Madurese script on the leaves of the lontar palm with a metal point at the time when the leaves still contained chlorophyll and held between wooden boards. The book is supposed to contain teachings from the life of Mohammed, and to be about 150 years old. It was formerly the custom to bury such a "boekoe Madura" with every dead Madurese of any consequence. Madura, Dutch East Indies. (Cat. No. 329801, U.S.N.M.) Gift of Rollin R. Winslow, United States consul at Soerabaya, Java.

### ROSARIES

The Mohammedan rosary, called *subha*, in Persia, *tasbih* (from the Arabic verb sabbaha, "to praise," "to exalt"), consists of 99 beads, divided into three equal portions by a stone or bead of different shape or, in the more costly varieties, by tassels, called *shamsa*, "servants," made of gold thread or variegated silk. The Mohammedans use the rosary for the recital of the 99 attributes of God, as, "the mighty" (*al-aziz*); "the holy" (*al-kuddus*); "the merciful" (*ar-rahman*); "the loving" (*al-wadud*); "the forgiver" (*al-ghafar*), etc. A hundredth bead of larger size, called the *imam*, "leader," or a tassel in its place, is frequently added for the essential name of God, Allah.[13] Other devotional formulas recited by means of the rosary are the ejaculations known as the *tasbih*: "I extol God," (*subhana illah*); the *takhir*, "God is very great" (*Allahu akbar*); the *tahmid*, "God be praised" (*al-hamdu-l'illahi*); and the *tahlil*, "there is no deity but God" (*la illaha illa illah*). Great merit, according to tradition, is attributed by the prophet to the recital of the hundred names of God, or to the repetition of these formulæ. "Verily," he is reported to have said, "there are 99 names of God, and whoever recites them shall enter into paradise," and "Whoever recites this sentence (the *tasbih* and *tahmid*), a hundred times, morning and evening, will have all his sins forgiven."

Mohammedan rosaries are frequently made of dark stones. Special value is attached to beads, the material of which originated in the holy cities of Mecca and Medina.

It is generally assumed that the Mohammedans borrowed the rosary full-grown from the Buddhists. The Mohammedan tradition (*hadith*), as usual, pushes back the use of some mechanical contrivance for counting prayers to the time of Mohammed. It is related that the prophet reproached some women for using pebbles in repeating the *tasbih*, *takbir*, etc., and recommended that they should count them on their fingers. In a tradition, collected in the third century A. H.—ninth century A. D.—is related that Abu Abd al-Rahman, son of Abu Bekr, the first caliph, who died about 53 A. H.—673 A. D.—seeing in the mosque groups of worshippers reciting under a leader 100 *takbirs*, 100 *takhlils*, and 100 *tasbihs* by means of small pebbles, reproached them with the words, "Rather count your sins, and I shall guarantee you that nothing of your good works will be lost." Abdallah, son of the caliph Omar, who died 73 A. H.—692 A. D.—seeing one picking up pebbles while praying, said to him, "Do not do that, for this comes from Satan." All this may point to the adoption of some counting device at the time when the recitation of the above-mentioned formulas became a practice, the date of which, however, can not be fixed with certainty. The use of pebbles in the repetition of these litanies would seem to mark a primitive form of the *subha*, the point of departure in the evolution which resulted in the rosary, that is, in threading beads on a string, which may have been copied from the Buddhists. It also shows that the rosary at the time of its appearance met with some opposition from the conservatives and the rigorists of the religious discipline. In fact, as late as the third century A. H.—ninth century A. D.—

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[13] According to Mr. R. A. Stewart Macallister, in the Palestine Exploration Quarterly Statement for July, 1908, p. 172, "There is another variety of rosary less commonly used, with 101 pellets corresponding to the 101 names of the Prophet."

the use of the *subha*, as an instrument of prayer, was in vogue only among the lower classes and looked down upon by the theologians and higher classes. When the pious ascetic Abu al-Kassim al-Gunejd (died 279 A. H.—909 A. D.), was found with a rosary and expostulated with, since he "belonged to the better world," he apologized with the words, "I could not renounce an object which was the means of bringing me nearer to God." Even in the seventh century A. H.—thirteenth A. D.—Abu Abdallah Mammed al-Abdari, called Ibn al-Hajj (died 737 A. H.—1336 A. D.), complains over the exaggerated use and esteem of the *subha* as being contrary to the primitive simplicity of Islam.

The Wahhabis, followers of the reformer, Abd al-Wahhab, who opposed all practices not sanctioned by the Koran and tradition (see p. 76), regard the rosary as an abomination and count the names of God on their fingers.

76. *Rosary.*—Consisting of 100 globular beads made of olive wood, divided into three sections by two vase, or bottle-shaped beads. The two ends of the string pass through the hundredth bead, then through a fusiform or spindle-shaped tube, and lastly through two smaller beads, terminating in a green tassel. Cairo, Egypt. (Cat. No. 155166, U.S.N.M.)

77. *Rosary.*—Consisting of 97 beads made of blood stones, with two dividing beads of chalcedony. Between the ninth and tenth beads from one end of the string an oblong rectangular piece of chalcedony is inserted, probably to complete, with the two dividers, the number 100. The string terminates in a tassel of silk and gold thread tied with an artistic knot. Syria. (Cat. No. 179075, U.S.N.M.)

78. *Rosary.*—Consisting of 91 beads made of horn. On either side of the two dividing beads, which are vase-shaped and inlaid with silver dots, are three coral beads, and at either end of the string two coral and one amber bead. The ends of the string pass through two small beads of horn and a fusiform tube, terminating in a green tassel. Syria. (Cat. No. 179075, U.S.N.M.)

79. *Rosary.*—Consisting of 102 beads made of composition, alternating three brown-colored and one, somewhat larger, black. Monastery of Mount Sinai, Syria. (Cat. No. 154561, U.S.N.M.) Gift of Mrs. Layyah Barakkah.

80. *Rosary.*—Consisting of 102 beads made of black wood, divided into three sections by two beads of bone. The ends of the string are passed through an oblong piece of slate. Paris, France. (Cat. No. 76709, U.S.N.M.)

81–83. *Three rosaries.*—Consisting each of 99 beads made of olive wood, divided by bottle-shaped beads, the ends of the string pass through four beads with an oblong fusiform bead between them.

Probably Syria. (Cat. Nos. 311845–311847, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

84. *Rosary.*—Consisting of 98 beads made of olive wood, carved. India. (Cat. No. 289298, U.S.N.M.)

85. *Rosary.*—Consisting of 99 beads made of bone, divided into three sections by two slate stones. The ends of the string pass through a large bead made from a piece of conch shell. This style of rosary is used by the Mohammedans in China. China. (Cat. No. 167300, U.S.N.M.)

86. *Bronze crescent.*—The figure of the crescent was the symbol of Byzantium, and when the Turks became masters of Constantinople (1453), they adopted it as an emblem of their growing empire. Some authorities, however, think that the device has been used by the Turks before that event. It is also used by them as the insignia of their creed, putting it on the cupolas of mosques and *minarets* or the towers from which the muezzin calls the faithful to prayer five times a day. The crescent as a religious symbol is unknown to the Mohammedans not under Turkish rule. Cairo, Egypt. (Cat. No. 154742, U.S.N.M.)

## V

## THE RELIGIOUS CEREMONIAL OBJECTS OF HINDUISM

### INTRODUCTION

The religion of the Hindus, that is, of about 218,000,000 of the 320,000,000 of the people of India, has passed through three phases: (1) Vedism; (2) Older Brahmanism, or Brahmanism proper; (3) Sectarian Brahmanism, or Hinduism, which is the prevailing religion of India.

1. Vedism, which derived its name from its sacred books, the Vedas (that is knowledge), is assumed to have originated between 1500 and 1200 B. C. It was a naturalistic religion, based on the deification and worship of the elements and forces of nature. Among the 33 gods mentioned in the Vedas stand out Dyaus (heaven), later superseded by Indra, the storm god, who conquers demons and aids in battle. Next in importance are the ritualistic figures of the fire-god, Agni, the conveyor of sacrifices and protector against darkness, and Soma, the juice of a plant believed to be of the milkweed family, now classed as *Sarcostemma brevistigma.* The use of this liquor in the sacrifices together with the natural effect of drinking it gave it a supernatural character. It was largely due to copious draughts of Soma that Indra was able to perform his heroic deeds. Other Vedic gods to be mentioned were Varuna, the god of the firmament; Surya, the god of the sun; Vayu, the god of the wind; and Prithivi, the goddess of the earth.

The Vedic gods are not entirely detached from the natural phenomena, as, for instance, the figures of Greek mythology. Their individual functions are not clearly defined, and no ethical ideas are connected with them. Sacrifice was in this period entirely an individual affair. There was no tribal or public cult, no temples or images of gods. The sacrificial place was a spot of ground chosen for the occasion.

2. In the epoch of Brahmanism proper the deities become anthropomorphic. At their head stand Brahma, the creator; Vishnu, the preserver; and Siva, the destroyer and reproducer, with their female consorts. A special priestly class, with elaborate and fixed rites and ceremonies, was instituted: Caste, dividing the people into Brahmans or priests, Kshatryas or warriors, Vaisyas or merchants, and Sudras or artisans, made its appearance. In this period were also developed the doctrines of *Karma*, that is, the application of the law of cause and effect to the moral sphere and of the transmigration of the soul (metempsychosis) for punishment and purification, and with them a pessimistic attitude to life and a negative ethical ideal. The sacred books on which this form of religion is chiefly based are the Brahmanas, the Upunishads, and the Manava-Dharma Sastra, or the Laws of Manu.

This period may be dated roughly between 1000 and 200 B. C., though it lingered long after that.

3. In Hinduism which, it is assumed, was evolved between the fifth and the third centuries B. C., Brahma, Vishnu, and Siva were combined into a triad or Trimarti; of these Brahma is more the object of meditation than of practical worship. There are believed to be only two temples of Brahma in India, one at Pushkara (Pokhar), in Ajmir, the other about 15 miles from Idar. Vishnu and Siva, in their various aspects and shapes, are now the chief gods of the Hindu population.

Thus of the numerous denominaions and sects into which Hinduism is divided, the principal ones are the Vishnuites and Sivaites, who raise either Vishnu or Siva to the first place in the triad and consider him as the supreme being, and the Saktas, who worship either Vishnu or Siva in their female aspects.[14]

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[14] *Sakti* designates the active energy of a deity which is personified as his wife, and those who worship the female principle are called Saktas. The supreme god is usually thought to be quiescent and passive, hence the divine drama of creation and evolution of the worlds is attributed to his wife who is one with him in reality, but active, creative, and the driving energy of the phenomenal world. Thus Brahma, the lord of creation, has the goddess Sarasvati (the goddess of learning and speech) dwelling in his mouth. She presides over learning and is the *vach* (logos, word), which essentially is the first cause of creation. Sri or Lakshmi, the consort of Vishnu, is the presiding goddess of wealth and happiness and hence the energy that sustains or keeps the world going. Siva's spouse, Parvati or Uma, especially in her destructive manifestation as Kali, is the energy that destroys, that makes the world involve or draw itself into the quiescent state from which it started or evolved. In fact, the Saktas affirm that Sakti, the feminine element in the deity, is the preponderating, if not the sole, cause of all the visible phenomena.

Besides the supreme gods the Hindu system of religion includes countless subordinate divinities and spirits, male and female, beneficent and malignant. In fact, Hinduism is not a strict religious organization; it is as much social as religious; it reflects the entire life of the whole people called Hindus. There is no bond of a common belief or creed, no congregational service, no central administrative body. Caste and all that is implied by the term is the only thing universally recognized in Hinduism.

The doctrines of Hinduism are chiefly contained in the Puranas, the Tantras, the Sastras, and the two epic poems, the Ramayana and the Mahabharata.

## COLLECTION OF OBJECTS

### 1. OBJECTS OF WORSHIP—IMAGES OF THE GODS

1. *Brahma.*—Statuette of marble, painted and gilded. Represented seated on a full-blown lotus, with four heads, bearded, and four arms. Wearing the sacred thread (for which see p. 112). In the upper right arm he holds a ring, in upper left arm a dish (?) to receive gift; in the lower right arm a chaplet; in the lower left a water pot. Against the lotus base is the swan or goose (*hamsa*), his vehicle (*vahan*).

Brahma is the first member of the Hindu triad or *Trimurti*, the creator. According to the Hindu legends, he was born from a golden egg which had been deposited by Vishnu on the chaotic waters, or he emerged from a lotus which sprang from the navel of Vishnu, who was floating upon the ocean of creation, lying upon the serpent Sesha. From Brahma emanated or were evolved the other gods and the world. In the daily worship of the Hindus, Brahma took a minor place in favor of the other members of the triad, Vishnu and Siva. There are said to be only two sanctuaries in India devoted to the cult of Brahma—one in Pushkara, near Ajmir, and the other near Idar. Otherwise, Brahma holds a merely honorary position in the Hindu pantheon, as the personification or universal soul of the world, as the inspirer of the sacred writings, and patron of the learned. His daughter and wife, Sarasvati, formerly the personification of the river of the same name, is the goddess of speech, of the sciences and arts. Brahma is usually represented with four faces and a goose or owl as his vehicle (*vahan*), or sacred bird. Height, 10¾ inches. India. (Cat. No. 154898, U.S.N.M.)

2. *Brahma.*—Statuette of brass, gilt. Represented riding on the swan, his vehicle, with four heads and four arms, holding objects similar to those described under No. 1. Height, 5 inches. India. (Cat. No. 317653, U.S.N.M.) Bequest of Miss Nettie Lovisa White.

3. *Vishnu.*—Colossal statue of wood, carved and painted. Represented with four arms, standing on a base. On his head he wears

the high banded crown, called *karandamakuta.* The arms are decorated with armlets and wristlets, round the neck are three necklaces with pendants, and around the loins is an ornamental belt, the ends of which hang down to the feet, all carved. The headgear is painted yellow, the upper part of the body and the arms blue while the lower part of the body, the legs, and the base yellow or buff, with various ornaments, as rosettes, tongue patterns, floral and geometrical designs. The upper right hand holds a disk; the upper left, a conch; the lower right arm is in the posture of granting protection (*abhaya mudra*); the left in that of gift bestowing (*varada mudra*). Over the statue is a rounded arch, the lower sides of which terminate in dolphins, resting on slender columns, while below, behind the lower part of the legs is the mystical bird Garuda, the vehicle or *vahan* of Vishnu.

Vishnu is the second member of the Hindu triad or *Trimurti*, the preserver and conservator of the world. He is supreme god of the Vishnuite sects, who include the middle class and mercantile community. He is the most benignant and humane god in the Hindu pantheon, who, for the sake of mankind, assumed many incarnations (*avatars*), and with his worship is connected all that is bright and cheerful. One of the most popular festivals connected with the worship of Vishnu (in his incarnation as Krishna) is that of Juggernauth (*Jagannath*), at Puri in Orissa, when the image of Krishna-Vishnu, called Jagannath, "lord of the world," is drawn in procession through the streets by thousands of worshipers.

Vishnu's consort is Lakshmi, the goddess of beauty, matrimony, and prosperity, and their son is Kama (Kamadeva), the god of love. The symbols under which he is revered by the Vishunites are the *salagram*, ammonite (a fossil shell), and the tulasi plant (*Ocimum gratissimum*, or *sanctum*). His sacred animal (*vahan* or vehicle) is the *Garuda*, a composite being, half man and half bird.

Vishnu is usually represented with four arms holding his attributes—a conch shell (sankha); disk (chakra); lotus flower (padma); and club, with the jewels *syamantaka* upon his wrist and *kanstubha* on his breast, and his spouse, Lakshmi to his left. Height, 20 feet. Ceylon. (Cat. No. 154977, U.S.N.M.).

4. *Vishnu.*—Statuette of marble, painted and gilded. Represented standing with four arms. In the upper two arms he holds the lotus and conch, respectively; the lower right has the club, while the left holding the disk rests upon the head of the diminutive figure of Lakshmi, who stands with hands folded in the attitude of devotion. Height, 10½ inches. India. (Cat. No. 154882, U.S.N.M.)

5. *Vishnu.*—Stele of red sandstone, carved in high relief. In the center stands Vishnu, holding in his four hands his attributes, the club, lotus-bud, disk, and the conch shell; above, three small seated

figures, perhaps representing the trimurti (Brahma, Vishnu, and Siva), and below, Lakshmi, the goddess of wealth, and Prithivi, the goddess of the earth, on his right and left sides, respectively. Height, 19 inches: width 9½ inches. Mopami, Central Provinces, India. (Cat. No. 155185, U.S.N.M.)

6. *Vishnu.*—Stele of basalt, carved in high relief. In the center, Vishnu standing with his usual attributes. Above, two small figures seated. At his sides, Lakshmi and Prithivi, as in the preceding number, flanked by mythical animals. Farther down are again two small female figures, while the base is likewise adorned with small figures, besides floral and other ornaments. The stele, which measures 40 by 23 inches, is exquisitely carved, but considerably mutilated, on a lotus base. Provenance unknown.

7. *Siva.*—Statuette of marble, painted and gilded. Represented seated in the easy or sporty posture, with left leg drawn in, with four arms. In the upper right hand he holds the trident; in the left, a club; in the lower right, a chaplet; in the left, perhaps the kettle-drum. At his left side is his spouse, Parvati (Durga, Uma, etc.), seated in the attitude of meditation or devotion. At either end of the base is his vehicle or *vahan*, the bull.

Siva is the third member of the Hindu triad or *Trimurti*, the destroyer and re-creator. He is the most awful and sublime divinity of modern Hinduism and has, among other names, that of *Mahadeva*, "the great god." His wife, often represented at his side, is Parvati (Devi, Durga, etc.). Siva is represented and worshiped under various aspects. He has three eyes, which are supposed to denote his sight in the past, present, and future, or representing the sun, moon, and fire; around his head and neck serpents are twined; in his arms he holds a trident, a skull-surmounted staff, an ax, and other weapons; on his head he usually bears the symbol of the fertilizing river Ganges, and his vehicle (*vahan*) is the bull Nandi. As presiding over reproduction, which follows destruction, he is generally worshiped under the phallic symbol (called *linga*), and his devotees (Sivaites) carry about their persons a miniature phallic emblem. As *Panchanana*, he is represented with five faces, and is invoked under this name as the physician god. The center of the worship of Siva is the city of Benares. In the rear of his temples is always found a shrine with the *linga*, while the bull Nandi stands at the entrance, and a trident adorns the tops. The higher castes worship him by hanging a wreath of blossoms around the *linga*, or by placing before it offerings of flowers and rice; the lower castes with bloody sacrifices. It is assumed that formerly human sacrifices were offered to him and his consort. Many of his followers practice great austerities and resort to cruel rites as a means of gaining his favor. On his festival, *Siva-ratri* (in February), a strict fast is observed during the day and a vigil held at night, when the linga is worshiped. Height, 12½ inches. India. (Cat. No. 154878, U.S.N.M.)

8. *Siva.*—Statuette of brass. Represented standing with six arms, holding, respectively, trident, knife, conch, dish (?), trampling a demon, and with one hand grasping the hair of another. Height, 4½ inches. India. (Cat. No. 311801, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

9. *Lakshmi.*—Statuette of marble, painted and gilded, represented seated on a full-blown lotus. In her upper hands she holds lotus stalks; in the lower right hand, a chaplet; in the left, the pot of nectar. Two elephants uphold with their trunks a parasol over her head, while at her sides are attendants with fly-whisks.

Lakshmi, also called Sri, is the wife of Vishnu, the goddess of beauty, love, and prosperity. Like Aphrodite (Venus), she sprang from the ocean at the time of its being churned for nectar. Her son is Kama or Kamadeva, the god of love. Her sacred flower is the lotus. Height, 10½ inches. India. (Cat. No. 154871, U.S.N.M.)

10. *Parvati.*—Statuette of marble, painted and gilded. Represented riding a tiger, with four arms. The upper hands hold a club in the right and what looks like the tail of a snake in the left; in the lower right hand is a waterpot, in the left a trident.

As the wife of Siva, the most powerful and lofty god of the Indian Pantheon, Parvati is called *Devi*, that is, the goddess, or *Mahadevi*, the great goddess, and is, like her spouse, worshiped under many names and aspects. In her mild character she is called *Uma* or *Parvati*, the lovely daughter of Himavat (Himalaya), the mountain king, *Jagaddhatri* or *Jaganmatri*, mother of the universe, and is represented as a beautiful woman; in her destructive character she is called *Kali* (the black woman) and is represented as a black fury with protruding tongue, a cincture of hands holding various weapons dripping with blood, crowned with snakes, and hung round with skulls; and in her composite character she is named *Durga* and represented as a golden-colored woman riding on a tiger, which is her *vahan* or vehicle. She is especially popular in Bengal and the southern parts of India. She is worshiped by the lower population (the Sudras) with bloody sacrifices; on some of her festivals, as the *Durgapuja* and *Charakpuja*, revolting barbarities are perpetrated, and in her honor the orgies of the *Tantrikas*, or the worshipers of the female principle of the deity, are held. Height, 13½ inches. India. (Cat. No. 154872, U.S.N.M.)

11. *Parvati.*—Statuette of marble standing on a flat base, richly decorated in gold and red. The elbows, which are held out at a right angle, terminate in rounded-out stumps. Height, 20 inches. India. (Cat. No. 214326, U.S.N.M.)

12. *Jagaddhatri.*—Statuette of marble, painted and gilded. Jagaddhatri is one of the numerous names of the wife of Siva (*Devi*, *Parvati*). It signifies Mother of the Universe, her title as supreme goddess in Indian mythology. She is represented sitting on the sacred lotus flower, with eight arms, illustrating her numerous functions. Height, 11¾ inches. India. (Cat. No. 154873, U.S.N.M.)

13–15. *Three plaques.*—Terra cotta, gilt, representing, respectively, Vishnu (or Siva), Lakshmi, and Parvati. Height, 3 inches; width, 2½ inches. India. (Cat. No. 317657, U.S.N.M.) Bequest of Miss Nettie Lovisa White.

16. *Kartikeya.*—Statuette of marble, painted and gilded. Represented seated on a lotus base, with six faces and four arms, with an ornate necklace reaching down to the base. In his four hands he holds, respectively, a club, lotus stalk, chaplet, and some vessel or fruit. Against the center of the base is an open-winged owl, and at either side of the base a lotus bud.

Kartikeya, also called *Skanda*, is in Hindu mythology the god of war and leader of the armies of the gods, having been produced for the special purpose of destroying the demon Taraka or Sura who, by reason of his great austerities, became invincible against the gods already in existence. Kartikeya is said to be the younger son of Siva, without a mother. His worship is popular especially in south India, where he is known under the name of Subhramanya. His festivals in October are distinguished by music and bonfires on the mountains. It is customary for the dancing girls who are attached to the temples (pagodas) to be betrothed to him, after which they are not allowed to remarry. Kartikeya is represented with six heads, with bow and club as the symbols of war, and a peacock or owl as his vehicle or sacred animal. Height, 14 inches. India. (Cat. No. 154884, U. S. N. M.)

17. *Ganesa.*—Statuette of marble, painted and gilded. Represented seated on a lotus pedestal in the easy or sportive posture, with left foot drawn in and right foot resting on a rat. He has the head of an elephant and in his four arms he holds, respectively, clubs, a chaplet, and a lotus bud.

Ganesa, also called *Ganapati*, is in Hindu mythology the older son of Siva and Parvati (Durga), the lord of the *Ganas*, or troops of inferior and mischievous deities, and god of wisdom and cunning. He is one of the most popular Hindu divinities. He is invoked at the beginning of any important undertaking, and all books begin with a salutation to him. His birthday (*Ganesa caturthi*) is celebrated in August or September, when clay figures of him are worshiped for several days and then thrown into the water. His image is set up in almost all temples, streets, high roads, and open plains and pictures or images of him are seen over the doors of most shopkeepers. Among the Ganapatyas he is the supreme object of worship.

He is represented with the head of an elephant, the emblem of sagacity, and a rat as his vehicle (*vahan*) or sacred animal. Height, 10 inches. India. (Cat. No. 154879, U.S.N.M.)[15]

18. *Ganesa.*—Statuette of gilt brass. Represented seated. The elephant head is adorned with a turreted crown against a leaf-shaped halo. In his four arms he holds an ax, lotus bud, and stones or some fruits. On the front of the base is a fish. Height, 3¾ inches. India. (Cat. No. 311799, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

19. *Ganesa.*—Statuette of gilt brass. Represented seated. In the two upper hands he holds axes, in the lower right hand a chaplet, in the left a globe. Height, 3 inches. India. (Cat. No. 317654, U.S.N.M.) Bequest of Miss Nettie Lovisa White.

20. *Ganesa.*—Statuette of gilt brass. Represented standing. In the upper hands he holds a scimitar and an ax, respectively; in the lower ones stumps (?). Height, 2½ inches. India. (Cat. No. 317656, U.S.N.M.) Bequest of Miss Nettie Lovisa White.

### INCARNATIONS (AVATARS) OF VISHNU

According to Hindu legends Vishnu, the saving god, on different occasions descended upon earth under various material forms to deliver the world from special dangers and enemies. The 10 principal incarnations, or *avatars*, of Vishnu are:

1. Matsya, the fish, under which form he saved Manu, the progenitor of the human race, from the deluge.
2. Kurma, the tortoise. Under this form he became the base of the mountain Mandara (Meru), serving as a pivot when the gods and demons churned the ocean to recover the treasures lost during the deluge.
3. Varaha, the boar. In this form he descended to deliver the earth from the demon Hiranyaksha.
4. Nara-Simha, the man-lion. This form he assumed to deliver the world from the tyranny of Hiranya-Kasipu, king of the giants.
5. Vamana, the dwarf. Under this form he rescued the world from Bali, another chief of the demons.

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[15] One of the popular stories explaining how Ganesa came to have the elephant's head is as follows: Once upon a time when Parvati went to bathe, she made a figure of the turmeric which had been smeared over her body, gave it life and limbs and appointed it to keep watch at the door. Siva came to see Parvati but was stopped at the door by the newly created guard. Siva in anger cut off the head of the figure. The goddess entreated him to revive her child. He agreed and said that the head of any living body sleeping with the head placed northward might be severed at once and placed on the trunk of the turmeric figure. An elephant was found sleeping in the way described. Its head was accordingly cut off and placed on the trunk. The figure came back to life and Siva accepting that as his first-born child, blessed him and made him leader of the Saiva hosts (ganas). People still believe that it is not right to sleep with one's head placed northward. H. Krishna-Sastri, South-Indian images of gods and goddesses, Madras, 1916, p. 165, note 2.

6. Parasu-Rama, Rama with the ax. In this form he was born as the son of a Brahman to prevent the warrior caste (*Kshatryas*) from oppressing the Brahmans.

7. Rama-Chandra, the hero of the epic poem Ramayana. Under this form he fought and defeated the demons (*Rakshasas*) of Ceylon.

8. Krishna. In this incarnation he delivered the world from the evil Kamsa.

9. Buddha. Vishnu assumed the form of this adversary of the Brahmans, that he might hasten the destruction of the wicked by inciting them to despise the sacred books of the Vedas, to neglect the caste duties, and deny the existence of the gods.

10. Kalki or Kalkin, the white horse. This incarnation is still to come. He will appear on a white horse for the final destruction of the wicked, the revivification of all creation, and the restoration of a new age of righteousness.

21. *Fish incarnation of Vishnu* (*Matsya avatar*).—Statuette of marble, painted and gilded. Represented with the upper part of a man sticking out from a fish. The upper two arms hold the usual attributes of Vishnu, the club and disk; the lower right hand holds up by the hair a bull-headed demon protruding from a shell; in the left hand is the conch.

According to the Hindu legends Manu, the primeval man, having won the favor of the deity by his piety in an age of universal depravity, was warned of the deluge and commanded to build a ship and go on board with the seven *rishis* or patriarchs, and the seeds of all existing things. When the flood came Vishnu appeared as a vast fish with a horn on his head, to which the ship was fastened by a cable. The ship was then drawn along by the fish and secured to a high crag till the flood was over. According to another tradition, the demon Hayagriva carried off the Vedas, the sacred books of the Hindus, while Brahma was asleep and concealed them in the depth of the sea. Vishnu assumed the form of a fish, killed the demon, and brought back the sacred books. Height, 13 inches. India. (Cat. No. 154894, U.S.N.M.)

22. *Tortoise incarnation of Vishnu* (*Kurma avatar*).—Statuette of marble, painted and gilded. Represented seated on a mountain which rests on a tortoise. The upper hands hold the club and disk; the lower right hand is in the posture of affording protection (*abhaya*), the left holds the conch. On the right side a god holds the tail of the snake which is wound around the mountain; on the left, a demon holds its head.

In this second incarnation Vishnu became a tortoise and stationed himself in the bottom of the sea of milk, that his back might serve as a pivot for the mountain Mandara (*Meru*), around which the gods and demons twisted the great serpent Vasuki, using the snake as a rope and the mountain as a churning stick. From the milky sea thus churned emerged 14 precious and typical things, among them Lakshmi, the goddess of beauty and good fortune, and ambrosia (*amrita*), by means of which the gods gained ascendancy over the demons. Height, 11½ inches. India. (Cat. No. 154875, U.S.N.M.)

23. *Boar incarnation of Vishnu* (*Varaha avatar*).—Statuette of marble, painted and gilded. Represented standing with the head of a boar, upholding the earth in the mouth. In the upper hands are the disk and club; the lower right hand grasps by the hair the head of a demon, the left holds a pot (or the conch).

This third incarnation Vishnu underwent in order to deliver the earth from the power of a demon called Hiranyaksha, who had seized the earth and carried it down into the lowest depths of the sea. After a contest of a thousand years Vishnu, in the form of a boar, slew the monster and raised the earth to its former place with his tusks. Height, 13 inches. India. (Cat. No. 154880, U.S.N.M.)

24. *Man-lion incarnation of Vishnu* (*Narasimha avatar.*)—Statuette of marble, painted and gilded. Represented seated, with head of a lion with legs led down. The upper hands hold the conch and disk; the lower resting in the lap. On the knees is stretched out the bull-headed demon.

The demon Hiranyakasipu, brother of Hiranyaksha, according to the Hindu legends, obtained a boon from Brahma, the supreme god of the Hindus, that he should not be slain by god, man, or animal. He in consequence usurped the dominion of the world and even appropriated to himself the sacrifices made to the gods. Vishnu took his fourth incarnation of a being half man and half lion and tore the demon to pieces. Height, 10½ inches. India. (Cat. No. 154877, U.S.N.M.)

25. *Dwarf incarnation of Vishnu* (*Vamana avatar*).—Statuette of marble, painted and gilded. Represented seated cross-legged on a lotus base, with head of a heifer (?). In the upper hands he holds a lotus bud and club; in the lower, a chaplet and water pot.

This fifth incarnation was undertaken to deprive the demon tyrant Bali of the dominion of the three worlds. Vishnu appeared before him in the disguise of a dwarf and solicited as much land as he could step over in three paces. When the request was granted, his form expanding, he strode in two steps over heaven and earth, but out of compassion left the third, the lower world, in the demon's possession. Height, 10½ inches. India. (Cat. No. 154900, U.S.N.M.)

26. *Parasu Rama incarnation of Vishnu.*—Statuette of marble, painted and gilded. Represented standing, the right hand holds an ax, the left is in the boon-bestowing (*varada*) posture.

In this, the sixth incarnation, Vishnu appears as Rama, with an ax, for the purpose of exterminating the Kshatryas, or warrior caste, who had tried to oppress the Brahmans, or priest caste. It typifies the bitter struggle between the two castes, which ended with the victory of the Brahmans. Height, 12¼ inches. India. (Cat. No. 154889, U.S.N.M.)

27. *Rama Chandra incarnation of Vishnu.*—Statuette of marble, painted and gilded. Represented standing, the right hand resting on a block or stump, the left holding a bow.

In this, the seventh incarnation, Vishnu was born as Rama, son of King Dasaratha, who belonged to the solar race and the warrior caste (*Kshatryas*) and waged war against Ravana, king of the demons in Ceylon, who had carried off his wife, Sita, and oppressed the gods and mankind. Rama finally killed the demon with an arrow. The story of the adventures of Rama in this war forms the main part of the celebrated Hindu epic, the Ramayana. The birthday of Rama (*Rama navami*) in March is kept by some as a strict fast. On this occasion his temples are illuminated and his image adorned with costly ornaments. Height, 12 inches. India. (Cat. No. 154883, U.S.N.M.)

28. *Krishna. Eighth incarnation of Vishnu.*—Statuette of marble, painted and gilded. Represented kneeling on an open flower (or vase) held in the mouth of a fish, the hands in the posture of holding a flute which he is playing to the dancing shepherdesses; on either side are small female figurines, *Gopis* or shepherdesses or his two consorts, Rukmini and Satya, likewise emerging from the mouth of a fish, holding the hands in the attitude of devotion.

Krishna, originally the god of a clan, was later regarded as the incarnation or manifestation of Vishnu. He was born, according to the Hindu legends, as the eighth son of Vasudeva and Devaki of the lunar race, at Mathura (Madura). Being threatened by the demon Kansa, he and his older brother, Balarama, were put in the care of the shepherd, Nanda, and his wife, Yashoda, where he grew up roaming in the woods with the shepherds and shepherdesses. While still a boy, Krishna destroyed the serpent, Kalya, and lifted up the mountain, Govardhana, on his finger, to shelter the shepherdesses (*Gopis*) from the wrath of the storm god (Indra). When grown up, Krishna and his brother Balarama killed the tyrant Kansa. Krishna became king of the Yadavas, cleared the lands of monsters and warred against impious kings. His wife was Rukmini. He died wounded in the heel by the arrow of a hunter. According to some of the Hindu legends Krishna is not an incarnation of Vishnu, but Vishnu himself, and the elder brother of Krishna, Balarama, is sometimes substituted for him as the eighth incarnation of Vishnu.

Krishna, or Vishnu as Krishna, is one of the most popular divinities in India. The scenes of his exploits are the most celebrated centers of his worship. In the daily ritual his image, as a beautiful boy, is bathed, anointed with spices, splendidly attired and sumptuously fed. Many festivals are celebrated in connection with this manifestation of Vishnu. Among them the *Holi*, a kind of Hindu saturnalia or carnival (in February); his birthday (*Krishna Fanmashtani*, in July or August), which is the greatest of all Hindu holidays. Especially celebrated is the festival of *Fagannatha* (Juggernaut, the name of Vishnu or Krishna as "Lord of the World,") at Puri, near Cuttack, in Orissa, one of the four holy *Dhamas*, or residences of the deities. The special feature of this festival, which takes place in June or July, is the drawing of the great car, which is 45 feet high, 35 feet square, and supported on 16 wheels 7 feet in diameter. Balarama, the brother, and Subhadra, the sister of Krishna, have separate cars smaller in size. When the images are placed on the car the pilgrims kneel, bow their foreheads in the dust, and, rushing forward, draw the car toward "Jagannatha's country house." The distance is about a mile, but the journey takes several days. The sight of the image of Jagannath is considered meritorious and efficacious in destroying all sin in the worshipper. Height, 9¾ inches. India. (Cat. No. 154903, U.S.N.M.)

29. *Gopala* (*Krishna*).—Statuette of marble, painted and gilded. Represented leaning against a cow, with the hand in posture of holding the flute. At his left is a female figure holding a pot.

Gopala is the name of Krishna as the "cowherd." The pastoral life of Krishna and his loves with the shepherdesses (*gopis*), especially with Radha, are the objects of many legends and songs among the Hindus, and some sects worship him under these aspects, to which a mystical significance is given. Height, 10¾ inches. India. (Cat. No. 154885, U.S.N.M.)

30. *Gir Rajah* (*Krishna*).—Statuette of marble, painted and gilded.

Gir Rajah is the name of Krishna as the upholder of the mountain. It is related in Hindu mythology that Krishna, while living in Vrindavana among the cowherds, induced them to worship him as the mountain Govardhana, instead of Indra, the god of storm. Indra in his anger sent great floods to wash away the mountain and its people, but Krishna held up the mountain on his little finger to shelter the people, whereupon Indra himself did him homage. Height, 12½ inches. India. (Cat. No. 154886, U.S.N.M.)

31. *Krishna playing upon the flute.*—Statuette of bronze. Height, 7½ inches. India. (Cat. No. 317012, U.S.N.M.) Gift of William Lilly.

32. *Krishna playing on the flute.*—Statuette of steatite. Height, 12½ inches. India. (Cat. No. 150429, U.S.N.M.)

33. *Gobinath* (*Krishna*).—Statuette of white marble. Represented standing within an arch, head diademed, the right hand in the attitude of granting protection (*abhaya*); the left arm is around the neck of a female figure.

Gobinath (or Govinda) is one of the names of Krishna, signifying "Lord of the Milkmaids." The adventures of Krishna during his life among the shepherds and his loves with the shepherdesses (*gopis*), especially with Radha, are the objects of many popular legends and songs among the Hindus, and some sects worship him under these aspects, to which a mystical significance is given. Height, 11½ inches. India. (Cat. No. 154876, U.S.N.M.)

34. *Krishna in a lotus flower.*—The lotus is constructed of paper on a frame. When opened by drawing up the cords attached to the petals it discloses the figure of Krishna.

The lotus flower is sacred to the Hindus and Buddhists as the symbol of purity and eternity. It is the attribute of many divinities, and the images of the gods frequently rest on an open lotus flower as their base. In Hindu mythology Brahma, according to one version, emerged from a lotus flower which sprang from the navel of Vishnu. Also Avalokitesvara or Padmapani, who is revered by the Northern Buddhists as the spirit of Buddha present in the church, is invoked as "the lotus born." Ceylon. (Cat. No. 154976, U.S.N.M.)

35. *Buddha incarnation of Vishnu.*—Statuette of marble, painted and gilded. Represented seated on lotus throne in meditation. Against the center of the base is a 4-petaled flower in the form of a cross, which may be intended to represent the Buddhist "wheel of the law."

In this ninth and last incarnation Vishnu is said to have assumed the form of Buddha, the adversary of Brahmanism, to mislead the enemies of the true religion until the tenth or final descent of Vishnu (the Kalki Incarnation) on the white horse, with a flaming sword like a comet in his hand, for the destruction of the wicked and the vivification of the world. Height, 10½ inches. India. (Cat. No. 154905, U.S.N.M.)

36. *Ganga* (*Ganges*).—Statuette of marble, painted and gilded. Represented standing. In the upper hands she holds a dish and a vase of fruit; in the lower, a chaplet and waterpot. On the base are small figures of a hare (?) and a tiger or leopard.

Ganga is in Hindu mythology the goddess personifying the river Ganges, which rises in the Himalayas and falls into the Bay of Bengal. All rivers, as sources of fertility and purification, are invested by the Hindus with a sacred character. But the Ganges, or "Mother Ganga," as the devout Hindus call it, is revered as the holiest of all. Its waters are believed to cleanse any sin and moral contamination. Its banks are lined with temples and pilgrimage places, of which Sagar

Island, at its mouth, is the most hallowed. Priests, called "Sons of the Ganges," sit on the edge of its streams to aid the ablutions of the conscience-stricken bathers, and those who have thus purified themselves carry bottles of its waters to far-off Provinces. The pilgrimage from its source to its mouth and back again, which lasts six years and is called *Pradakshina* or *Parikrama*, is considered most meritorious, and to die and be cremated on the river bank is the last wish of many Hindus. Among other rivers regarded as sacred by the Hindus, the worship of and bathing in which is believed to be productive of great blessings, are the Sona, Brahmaputra, Godavari, Kaviri, and Bahnda. Height, 10½ inches. India. (Cat. No. 154899, U.S.N.M.)

37. *Anapurna.*—Statuette of marble, painted and gilded. Represented standing. The right arm raised, holding a waterpot (?), the left, handing down some fruit.

Anapurna, literally, "one who is full of food," is in Hindu mythology the goddess of plenty. She is sometimes represented holding in one hand a jeweled vessel containing food and in the other a spoon to distribute the same. She is considered by some to be a form of Parvati, the consort of Siva. Height, 12 inches. India. (Cat. No. 154891, U.S.N.M.)

38. *Hanuman.*—Statuette of marble, painted and gilded. Represented standing, with the head of an ape, the right hand holding a club, the left a lotus bud, with the left foot on a prostrated figure.

Hanuman in Hindu mythology is the son of the wind god Vayu, by a monkey mother, and the devoted ally of Rama (the seventh incarnation of Vishnu), against the demon tyrant Ravana. He with his army of monkeys invaded Ceylon, tore up trees, carried away the Himalayas, and performed other wonderful exploits. He is largely worshiped, especially in the Marathi country, where he is said to have established a kingdom. His images are smeared with the sacred vermilion color. Many temples harbor living monkeys, which are considered as his representatives. Height, 14 inches. India. (Cat. No. 154887, U.S.N.M.)

39. *Hanuman.*—Statuette of bronze. Represented standing, with the hands in the posture of devotion. Height, 11¼ inches. India. (Cat. No. 155156, U.S.N.M.)

40. *Hanuman.*—Statuette of gilt brass. Represented standing, with right foot on a mountain, holding in his hands a club and a stone. Height, 3½ inches. India. (Cat. No. 311800, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

41. *Votive stele.*—Carved wood. Representing Rama, Sita, Hanuman, and two attendants. Height, 6½ inches; width, 4 inches. India. (Cat. No. 317652, U.S.N.M.) Bequest of Miss Nettie Lovisa White.

42. *Rajah, Hanuman, and attendant.*—Carved ivory plaque. India. (Cat. No. 175771, U.S.N.M.)

43. *Vishnu, Lakshmi, and attendant.*—Carved ivory plaque. India. (Cat. No. 175771, U.S.N.M.)

44. *Garuda.*—The mythical bird, the vehicle (*vahan*) of Vishnu. India. (Cat. No. 175771, U.S.N.M.)

45. *Vishnu, Lakshmi, and worshiper.*—Carved ivory plaque. India. (Cat. 175771, U.S.N.M.)

46. *Footprints of Krishna.*—Facsimiles of black shale. Similar facsimiles of the footprints of Krishna are sold to the Sivaites at Jagannath, Peri, South India, one of the centers of Hinduism. India. (Cat. No. 175172, U.S.N.M.) [16]

### 2. PARAPHERNALIA OF WORSHIP—TEMPLE AND UTENSILS

47. *Model of a Hindu temple.*—Made of the bleached pith of the cork tree, each piece having been cut with a knife and glued to its place.

The temple proper is a square structure standing on a platform and surrounded on all sides by a pillared porch or arcade. Inside the shrine is divided into two chambers; the front is to hold an altar upon which the offerings of the worshipers are deposited, and the rear which is to be occupied by the image or symbol of the deity. The shrine is surmounted by a bower, likewise square in plan, rising in three stories, and crowned with a bulbous dome, set at either end between an open lotus, the sacred flower of India. The whole terminates in a pinnacle in form of a graceful vase reversed. The tower as well as the balustrade surrounding it are richly carved. In front of the sanctuary is a large court inclosed by a colonnade. the entrance to which is surmounted by an oblong truncated pyramid. The court as well as the platform of the shrine rest on another broad terrace. Steps on all four sides lead up both terraces to the court and porch of the temple. Inside the court and all around outside on the lower platform are placed vases holding flowers and shrubs, while at the corners in front of the court stand betelnut palms.

Rev. W. E. De Riemer, who obtained the model in the Madura district of the Madras Presidency, South India, and for many years lived in India, thinks that, while it was made from a particular temple, it fairly represents the general type of a Hindu temple devoted to the service of Siva in southern India.

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[16] These ivory plaques are part of a collection of 42 which formerly decorated the throne of the Maharajahs of Tanjore, southern India (now a portion of the Presidency of Madras). They are probably the work of the fourteenth or fifteenth century. The last Maharajah of Tanjore, Sivaji, died in October, 1855, without male issue, and his state was annexed to the British Empire. Dr. George Shaw, then master of the mint at Madras, received orders to take possession of the throne, which was plated with gold and ivory. The gold was melted into ingots and the greater parts of the ivories came at the death of Doctor Shaw in 1893 into the possession of Prof. Enrico H. Giglioli, of the Zoological Museum of Florence, Italy, from whom the United States National Museum acquired them by exchange.

Architecture is the dominant art of India; sculpture and painting have been chiefly developed as accessories to it. As India is "the land of religions," and the life of its people is in all its aspects governed by religious motives, its art is essentially religious and associated with buildings dedicated to the service of religion.

None of the architectual and sculptural monuments of importance which survive in India antedates the third century B. C. In the early architecture of India wood was almost exclusively employed. It was about the middle of the third century B. C. that the Buddhists, under King Asoka, who had raised Buddhism to the position of state religion in India, introduced stone as building material for important structures. Many features of Hindu architecture point to the general previous use of wood, being to a large extent imitations of wooden models.

There does not seem to be any fundamental distinction, from the point of view of art, between a temple devoted to the worship of Vishnu or to that of Siva—the two chief gods of the Hindu population. It is only by observing the images or emblems worshiped, or by reading the mythological stories represented in the sculpture with which the temple is adorned, that the deity to whom it is dedicated can be determined.

The essential part of every temple is the shrine or cell called *vimana*, in which dwells the god with the attendant priest, and the vestibule (*antarala*), which receives the worshipers, with a preceding porch (*jagamahan*). This actual temple is not always the principal element in the composition. It is very often of small dimensions and is overshadowed by the subsidiary parts, such as courts, gateways, tanks, dwellings for the priests, and numerous other buildings designed for the convenience of the pilgrims, or for the purpose of producing the impression of mass and dignity. The Hindu temple is not designed to serve as a meeting place of worshipers for the recital of common prayers, or the performance of a public ritual. The Brahman cult is not congregational, but individual. The worshiper walks round the temple a set number of times, always with his right side next to it, then enters the front chamber, rings a bell to call the attention of the god, presents his offerings of flowers, fruit, rice, etc., either makes a prostration or raises his hands to his forehead, mutters his inaudible short prayer, gets a glimpse of the god, and leaves.

The general characteristics more or less common to all Hindu styles are the pyramidal stepping of the dominant parts and the placing of temples on platforms or terraces, features which may have been borrowed from Babylonia by way of Persia. The dome is horizontal, taking a form more or less conical or pointed, and its decoration is usually likewise horizontal; that is, the ornaments are ranged in concentric rings, one above the other, instead of being disposed in vertical ribs as in Roman or Gothic vaults. The same motive, moreover, is often indefinitely repeated, representing, as it were, miniatures of the tower or some other part which it decorates. To these features may be added a predilection for minute and profuse ornament, consisting almost exclusively of sculpture and carving. "What the Hindu architect craved for," says Ferguson,[17] the great authority on the architecture of India, "was a place to display his powers of ornamentation, and he thought he accomplished all his art demanded when he covered every part of a building with the most elaborate and most difficult designs he could invent." The differences either in form or plan of Hindu temples, as illustrated by extant buildings, answer rather geographical and racial divisions than variations of creed, and there are accordingly distinguished three leading styles:

1. The northern, in vogue in the vast region between the Himalayan and Vindhyan Mountains. It is also called the Indo-Aryan style, because in those parts of India the people are generally known as Aryans and speak dialects derived from the Sanskrit language.

2. The Chalukyan style, so called after the dynasty which reigned from the sixth to the tenth century A. D. over the most of the Dekkan. It is therefore also called the Dekkan style, and is applied to the architecture of the broad zone between the Narbadda and Kistnah Rivers in central India.

3. The Dravidian style, in southern India, the territory nearly identical with the Madras Presidency, which is inhabited by peoples speaking Dravidian tongues.

1. The northern or Indo-Aryan style: Its main characteristic is the bulging curved tower over the shrine, tapering upward and crowned with the *amalaka*, so called from its supposed resemblance to a fruit of that name (*Phyllanthus emblica*), but which appears more like a melon or large gourd (as seen in the dome of the model). The square plan of the shrine is often rendered slightly cruciform by the addition of slender rectangular projections in the center of each façade. Thus style, in one variety or another, has prevailed in north India from the sixth century A. D. to the present. The finest examples are assigned to the period between 950 and 1200 A. D., and the temple of Bhuvaneswar in Orissa, dating from 650 A. D., is considered one of the landmarks of this style.

2. The Chalukyan style: The shrine is polygonal, star shaped in plan with stepped conical, rather low roof and vaselike ornament crowning the summit. Sometimes two or even three shrines are grouped round a central hall and connected by a common porch.

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[17] James Ferguson, History of Indian and Eastern Architecture, revised and edited with additions by James Burgess and R. Phene Spiers, London, 1910, p. 352.

"The Chalukyan temples," says Ferguson, "are throughout the most elegant forms of Hindu art, and those which will best stand comparison with European examples." [18] Nothing surpasses the richness and elegance of the decoration of the Chalukyan temples. The most magnificent example of the Chalukyan style is the temple of Hullabid in Mysore, dating from the thirteenth century A. D. though, owing to the upheaval of the Mohammedan invasion in 1310 A. D., it remained unfinished. It is a double temple, dedicated to Vishnu and Siva, respectively, Its dimensions may roughly be stated as 200 feet square all over, including the subsidiary extension, while the temple proper is 160 by 122 feet. It is constructed of indurated potstone of volcanic origin, and stands on a terrace, 6 feet in height, and paved with large slabs. On the base of the building is a frieze 710 feet in length,[19] adorned with 2,000 elephants, most of them with riders and trappings. Above them is a frieze of *sardalas* or conventional lions; then comes a scroll pattern of great beauty, over which is a bas-relief with scenes and incidents from the Ramayana epic; then comes celestial beasts and birds, with groups from human life; then a cornice with a rail divided into panels, each containing two figures. Over this, to the right and left, are windows formed by elaborately pierced slabs, while the center is occupied by a frieze 5 feet 6 inches high and 400 feet long, depicting repeatedly the incarnations of Vishnu, dancing girls, Siva with his consort Parvati upon his knees and Brahma, the third member of the great Brahman triad or *trimurti* of gods.

3. The Dravidian style: The temples of this style are the largest and the most numerous in India. "The Dravidian is the most extensive style. There are perhaps more cubic feet of masonry in buildings of this style than of all the other styles of India put together." [20] This is perhaps due to the circumstance that the iconoclastic zeal of the Mohammedans did not overwhelm the south to the same extent as the other parts of India. The shrine of a Dravidian temple is square in plan and decorated with pilasters and niches. The tower surmounting it is pyramidal and always stepped or storied, terminating in a small dome. Preceding the door leading to the shrine is a hall, *mantapa*, or two such. The temple invariably stands within a rectangular inclosure with great pyramidal gateways, called *gopuras*. These gopuras are in general design like the towers over the shrine, excepting that they are twice as wide as deep, forming a truncated pyramid (like that of the model). Frequently they are more imposing than the temples themselves. Some temples have several such inclosures, each with its gateways. Another

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[18] James Ferguson, History of Architecture in all Countries, vol. 2, p. 548. London, 1867.

[19] The frieze of the Parthenon is not quite 525 feet long.

[20] History of Architecture in all Countries, vol. 2, p. 549.

distinguishing feature of the Dravidian temple is the pillared halls, called *choultries,* which occupy the spaces between the various inclosures. They range in size from a small pavilion on four columns to a magnificent "hall of a thousand pillars." These pillars are often of close-knit granite and covered with sculptures from base to capital in a way that in most instances no two are exactly alike. These halls serve various purposes, as porches for the convenience of pilgrims, halls of ceremony, etc.

The temple at Tanjore, in Mysore, is considered as the oldest and best preserved example of Dravidian art. It probably belongs to the tenth century A. D., and was dedicated to Siva. It stands in a courtyard of 500 by 250 feet. The base of the shrine is 82 feet square, and is in two stories. Above this rises the pyramidal tower through 13 stories to a height of 190 feet, crowned with a dome said to consist of a single stone. But for vastness of dimensions it is surpassed by the unfinished Vishnu temple at Seringam, near Trichinopoly. It stands with its gilded dome, holding an image of the god, in the center of 7 inclosures, which are crowned with 16 gate pyramids. The outer inclosure extends 2,865 by 2,520 feet. The great pillared hall measures 500 by 138 feet, resting on 953 columns, each of a single block of granite and all carved more or less elaborately.

While the pyramidal tower recalls the terraced temple towers of Babylonia, the pyramidal gateways, or gopuras, suggest the pylons, or doorways with their massive towers which led to the forecourt of the Egyptian temples, and the hall of columns, or choultrie, answers to the Egyptian hypostyle hall, so called from its covered colonnade which, like its Hindu counterpart, was used for processions and other ceremonies, and behind which stood the small shrine in which the god dwelt. Height, 13 inches; length, 12 inches; width, 7½ inches. Madura District, Madras Presidency, South India. (Plate 29 (lower), Cat. No. 259679, U.S.N.M.)

48. *Throne for the images of divinities* (*sinhasana*).—Made of brass. The throne upon which the images of the gods are seated forms an important and ornate object in a Hindu temple. It is usually supported by lions (*sinha*), trampling on elephants. Calcutta, India. (Cat. No. 92742, U.S.N.M.) Gift of Rajah Sourindro Mohun Tagore.

49. *Throne for the image of a god.*—Made of brass. Benares, India. (Cat. No. 154848, U.S.N.M.)

50. *Linga holder* (*falari*).—Made of brass. The linga (phallic emblem) is the symbol under which Siva, the destroyer and regenerator, is represented and worshiped. It is also carried by the devout followers of Siva about their persons. India. (Cat. No. 154850, U.S.N.M.)

51. *Vessel for holy water* (*Gunga fhari*).—Made of brass. In the worship of the Hindus, the images of the gods are first washed and dressed in costly garments. Then candles are lighted and incense is burned before them, and afterwards offerings are made to them, consisting of libations of water and food of some kind, as boiled rice, grain, butter, sweetmeats, etc. The holy water is also drunk by the faithful and sprinkled over them. Nepal, India. (Cat. No. 154845, U.S.N.M.)

52. *Conch shell* (*shankha*).—In the worship of the Hindus, the images of the gods are bathed, decorated with flowers, and dressed in costly garments before offerings are made to them. For this purpose sometimes a conch is used, which is one of the attributes of many of the Hindu divinities, especially of Vishnu, the second member of the Hindu triad (*trimurti*). India. (Cat. No. 154854, U.S.N.M.)

53. *Conch shell*.—Bengal, India. (Cat. No. 54075, U.S.N.M.) Gift of Rajah Sourindro Mohun Tagore.

54. *Stand for conch* (*teapoy*).—Made of brass. India. (Cat. No. 154855, U.S.N.M.)

55. *Tripod for holding conch* (*tripodi*).—Made of brass and decorated with red sealing wax. Calcutta, India. (Cat. No. 92740, U.S.N.M.) Gift Rajah Sourindro Mohun Tagore.

56. *Vessel for holy water* (*punj patur*).—Made of brass. Benares, India. (Cat. No. 154847, U.S.N.M.)

57. *Oil vessel* (*sukunda*).—Made of brass. In the Hindu temples lamps are lighted before the shrines and images of the gods. Nepal, India. (Cat. No. 154846, U.S.N.M.)

58. *Five-fold lamp* (*pancha-prodipa*).—Made of brass. A crowned female figure, standing with crossed legs on a hexagonal base, holds in her hands a tray of five lamps. The lamps and the edge of the base are decorated with red and black sealing wax. The lamps are lighted and waved before the images of the gods in a circular manner as part of the worship. Calcutta, India. (Cat. No. 92737, U.S.N.M.) Gift of Rajah Sourindro Mohun Tagore.

59. *Temple lamp*.—Made of brass. On top is the dish-shaped oil receptacle with seven notched spouts extending from it to hold seven wicks. India. (Cat. No. 2947, U.S.N.M.)

60. *Lamp*.—Made of brass. Supported by a female figure, perhaps a goddess. Poona, India. (Cat. No. 154852, U.S.N.M.)

61. *Brass lamp*.—Surmounted by a divinity riding on elephant. Madras, India. (Cat. No. 154849, U.S.N.M.)

62. *Brass lamp*.—Provided with holes through which wicks dipped in oil are drawn and lighted. India. (Cat. No. 158462, U.S.N.M.)

63. *Bronze lamp*.—Made in shape of a bird. Perhaps representing the mythical bird garuda, the vehicle (*vahan*) of Vishnu. India. (Cat. No. 311788, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

64. *Bronze lamp.*—A dragon holds in its mouth the tail and in the foreclaws the triangular holder for inserting the lamp proper, which is missing. India. (Cat. No. 311789, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

65. *Bronze lamp.*—From the stand branch out five rods, fan-shaped, supporting spoon-shaped receptacles for the oil. India. (Cat. No. 311786, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

66. *Elephant with rider.*—Made of bronze. Behind the rider is a dented small dish which may have served as a receptacle for oil. India. (Cat. No. 311787, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

67–69. *Three bronze spoons.*—Used with the clarified butter (ghee), in anointing the images of the gods and at other religious ceremonies in the Hindu ritual. Central India. (Cat. Nos. 205330–205332, U.S.N.M.)

70. *Bronze vessel.*—Oval or boat shaped, tapering toward the open end. Inside is soldered on what seems to be a spoon for ladling out the clarified butter (*ghee*) used in the Hindu ritual. India. (Cat. No. 324628, U.S.N.M.) Gift of Victor J. Evans.

71. *Censer* (*dhoopdan*).—Used for burning sandalwood in Hindu temples before the shrines or images of the gods. Made of brass. Nepal, India. (Cat. No. 154853, U.S.N.M.)

72. *Temple bell* (*ghunta*).—Surmounted with three figures. Brass. Bells are rung in the Hindu temples three times daily, when offerings are made to the gods. A bell is also set up in the entrance of the temples, which the worshipers strike several times before they enter the temple. Nepal, India. (Cat. No. 154844, U.S.N.M.)

73. *Temple horn* (*Nursingha*).—Made of tin. India. (Cat. No. 154870, U.S.N.M.)

74. *Wooden shoes* (*Kharoo*).—Used in Hindu temples. India. (Cat. No. 154861, U.S.N.M.)

75. *Pujah set, or utensils used in Hindu family worship.*—Made of brass. The set comprises the following, from left to right: Candlesticks, a table, image of the god with bathtub, hourglass cups, incense holders, urns, spoons, brass plates and cup for clarified butter (*ghee*) seals or caste marks, bell, and cymbals. The Hindus devote every morning one hour to family worship. India. (Cat. No. 3750, U.S.N.M.)

76. *Plate for holding family divinity* (*tat*).—Made of brass. Upon this plate is placed the *salagrama*, a black fossil ammonite, found in the river Gaudak in Nepal, under the form of which the Brahmans usually worship Vishnu in their daily devotions at home. The stone is, as a rule, round and commonly perforated in one or more places by worms. According to the number of perforations and of the spiral curves in each, the stone is supposed to contain Vishnu in various char-

acters. The stone is frequently perfumed and bathed and the water, which is believed to have acquired cleansing virtues, is drank by the worshiper. Calcutta, India. (Cat. No. 92736, U.S.N.M.) Gift of Rajah Sourindro Mohun Tagore.

77. *Stand for the plate holding a family divinity* (*garurasana*).—The support upon which the plate or *tat* is placed is sun-shaped, and may refer to the discus or *chacra*, one of the attributes of Vishnu. The support is held up by a kneeling figure with wings terminating in elephants' heads, and with hands clasped as in adoration, which probably represents the *Garuda*, a composite being, half man and half bird, the vehicle or *vahan* of Vishnu. Calcutta, India. (Cat. No. 92739, U.S.N.M.) Gift of Rajah Sourindro Mohun Tagore.

78. *Zebu* (*Bos indicus*).—Of marble, painted and gilded. Zebu is the name of the common domestic ox of India, which is also found in China, Japan, and East Africa. Its distinguishing characteristic is one, more rarely two humps of fat on the shoulders. Those of white or light gray color are sacred to Siva, the third member of the Hindu triad or *Trimurti*. The cow is the most sacred animal among the Hindus. All that comes from her is thought to possess extraordinary purifying qualities. Once a year images of the cow, like those of the gods, are bathed in the river. India. Height, 10¾ inches; length, 11¾ inches. (Cat. No. 214327, U.S.N.M.)

79. *Sacred cow.*—Miniature model of wood. Burmah. (Cat. No. 16697, U.S.N.M.) Gift of Otis T. Mason.

80. *Two worshippers before an altar.*—Statuette of marble, painted and gilded. Height, 10 inches. India. (Cat. No. 154901, U.S.N.M.)

### 3. ASCETICS

Asceticism primarily consists in the contradiction and suppression of natural desires under the mandate of some higher or supposed higher ideal. Its aim is to discipline the body into subjection to the soul's development. Through self-inflicted privation or suffering man also seeks to appease the assumed anger of gods or demons and to win their favor. In India ascetic practices have been widely prevalent from the earliest times. There is probably no country in which asceticism has been so widely and constantly practiced and in which its ideals have been held in such high regard as in India. The mortification of the body and the self-inflicted penances associated therewith have been carried to lengths beyond anything familiar to other peoples. The thought that essentially underlies the Indian conception of asceticism and prompts the adoption of the ascetic life is the desire to escape from the never-ending cycle or round of successive existences (*samsara*), in which all created beings are involved and which brings in its train the suffering and misery to which all such beings are subject. It is also a conviction of Hindu thought that the power of austerities and detachment from the world is a means of attaining superhuman powers or of reaching ecstatic communion with the deity. The profession of the ascetic has always been held in India in the highest esteem and his claim to support at the public charge by gifts and alms universally allowed. It is estimated that more than 5,000,000 of "holy men" (*sadhus* or *sannyasis*), revered for their spirituality or feared for their superhuman powers, wander about the country, supported entirely by alms. For according to the teaching of the Hindu sacred books, benefit accrues also to the donor who forwards the holy man on his way by gifts of money or food, or ministers in any way to his personal needs.

81. *Ascetic lying on stones.*—Model of terra cotta. Length, 12 inches. Delhi, India. (Cat. No. 154863, U.S.N.M.)

82. *Ascetic lying on vases.*—Model of terra cotta. Length, 12 inches. Delhi, India. (Cat. No. 154868, U.S.N.M.)

83. *Ascetic holding up one hand.*—Model of terra cotta. One of the many forms of self-imposed physical mortification (*tapaz*), adopted by Hindu devotees, in order to gain the favor of the deity, is holding one or both arms aloft till they become immovably fixed in that position and withered to the bone. Height, 8½ inches. Delhi, India. (Cat. No. 154864, U.S.N.M.)

84. *Ascetic gazing into the sun.*—Model of terra cotta. Among the many forms of mortification which Hindu devotees undergo, one is to keep their necks bent back and fixing the gaze on the sun's disk till sight has been extinguished. Height, 7 inches. Delhi, India. (Cat. No. 154865, U.S.N.M.)

85. *Ascetic reclining.*—Model of terra cotta. One of the forms of austerities practiced by Hindu ascetics is to assume immovable attitudes till their sinews shrink and they can no more use their limbs. Length, 8¼ inches. Delhi, India. (Cat. No. 154867, U.S.N.M.)

86. *Hindu yogi or fakir.*—Model of terra cotta. The yogis are professional devotees who undergo various austerities. They wander about or live as hermits or in cloisters near sacred places. They practice magic, sell charms, and tell fortunes. Height, 10½ inches. Delhi, India. (Cat. No. 154869, U.S.N.M.)

87. *Ascetic worshipping Siva under various symbols.*—Model of terra cotta. Height, 7 inches. Delhi, India. (Cat. No. 154866, U.S.N.M.)

### 4. CASTES IN INDIA

The strict division of the people into various castes is in India a social and religious institution. Caste and all that is implied by the term is the only thing universally recognized in Hinduism. The earliest Sanskrit word for caste is *varna*, "color," which would indicate that the first line of demarcation was that between the white Aryans and the dark-skinned Dravidians. Then came a fixation of the loose division of the people into the four principal castes of the Brahmans, from which the priests are taken, the warriors, or Kshatryas, the tillers of the soil and merchants, or Vaisyas, and the menials, or Sudras. The first three castes are called the twice-born, it being pretended that by the investiture with the sacred cord they attain a second spiritual birth, and of these the Brahman caste occupies a position of unquestioned social supremacy. The Brahmans as possessing religious sanctity, as mediators between men and gods, as sole custodians of the sacred texts, were tacitly recognized as the highest models of ceremonial and racial purity. Only members of the twice-born castes are allowed to read the sacred books of the Vedas and to participate in sacrifices and other religious ceremonials. The four principal castes are subdivided into countless subcastes, determined by distinctions of race, geographical location, religion, or occupation. Food or drink may not be received from members of lower castes or partaken with them, and expulsion from caste for infringement of caste rules means complete social excommunication.

88. *Caste mark of a Brahman.*—Made of bronze. India. (Cat. No. 154857, U.S.N.M.)

89. *Caste mark of a warrior, or Kshatrya.*—Made of bronze. India. (Cat. No. 154858, U.S.N.M.)

90. *Caste mark of a merchant, or Vaisya.*—Made of bronze. India. (Cat. No. 154860, U.S.N.M.)

91. *Caste mark of a Sudra.*—Made of lead. India. (Cat. No. 154859, U.S.N.M.)

Besides these caste marks, the two principal sects of Hinduism, namely, the worshipers of Vishnu and of Siva, respectively, are distinguished by special marks. The Vishnuites are marked on the forehead in yellow or vermilion with two perpendicular lines meeting below in a curve which denote the footprint of Vishnu; the Sivaites are marked by three horizontal lines made with white or gray ashes. These marks can only be performed by a Brahman priest and are obligatory before entering a temple.

92. *Sacred cord.*—Is the mark of the three higher castes. By its investiture in boyhood the child attains the Aryan rank and is said to be twice-born. It is generally a thin coil of three threads of cotton for a Brahman, of hemp for a Kshatrya, and of wool for a Vaisya, and is worn over the left shoulder and allowed to fall diagonally across the body to the right hip. The rite of investiture with the cord is performed for a Brahman in the eighth year, for a Kshatrya in the eleventh, and for a Vaisya in the twelfth, though the time may be extended in each case. Lucknow, India. (Cat. No. 18962, U.S.N.M.)

93. *Brahman necklace.*—Composed of globular beads of wood. Calcutta, India. (Cat. No. 153538, U.S.N.M.) Gift of Lieut. G. B. Harber, United States Navy.

94. *Brahman necklace.*—Composed of globular beads of wood. Calcutta, India. (Cat. No. 153539, U.S.N.M.) Gift of Lieut. G. B. Harber, United States Navy

95. *Brahman necklace.*—Composed of globular beads of wood. Calcutta, India. (Cat. No. 153540, U.S.N.M.) Gift of Lieut. G. B. Harber, United States Navy.

96. *Brahman necklace.*—Composed of minute lentil-shaped beads of wood. Calcutta, India. (Cat. No. 153541. U.S.N.M.) Gift of Lieut. G. B. Harber, United States Navy.

97. *Brahman necklace.*—Composed of tubular section of some grass. Calcutta, India. (Cat. No. 153542, U.S.N.M.) Gift of Lieut. G. B. Harber, United States Navy.

### 5. SACRED BOOKS OF THE HINDUS

1. The Vedas: Veda in Sanskrit means "knowledge,"especially sacred or inspired knowledge. The Vedas are divided into four parts: (1) Rig-Veda; the Veda of hymns or praise, consists of 1,017 hymns arranged in 10 books. They were the gradual product of priestly families who composed and sang them in the conduct of the sacrifices of the early Vedic Aryans, and reflect a polytheistic nature religion, the chief gods addressed being Indra, Soma, Agni, and Varuna. (2) Sama-Veda, containing liturgical chants made up of extracts from the Rig-Veda, used at the Soma sacrifice; that is, the offering of the juice of the soma plant (see p. 89) which was one of the important features of the Vedic religion. It has 1,808 verses and may be considered as a manual of Hindu ritualism. (3) Yajur-Veda, a book of sacrificial formulae, partly in prose, partly in verse, chiefly extracts from the Rig-Veda. The second and third Vedas are thus not original scriptures, but are scriptures made over into liturgy. (4), Atharva-Veda, containing mostly magic incantations, prayers, and charms for the success in the various affairs of life. It extends to 6,000 verses, chiefly compiled from the Rig-Veda and later songs of the Brahmans. Thus the history of the four Vedic books is, first, a simple hymn book of natural religion; secondly, two priestly books which treat the hymns of the first as sacred and made them over into books of ritual; and thirdly, a much later new collection of hymns and pieces in which superstition and priestly speculation appear.

> The authority of the Veda, in respect to all religious questions, is as great in India now as it has ever been. It never was uncontested as little as the authority of any other sacred book has been. But to the vast majorities of orthodox believers the Veda forms still the highest and only infallible authority, quite as much as the Bible with us, or the Koran with the Mohammedans.[21]

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[21] F. Max Müller, Lectures on the origin and growth of religion. New York, Charles Scribner's Sons 1879, p. 161. The date of the Vedas is generally set between 1500 and 1000 B. C.

2. The Brahmanas are prose treatises attached to each of the four Vedas and explanatory of them. In addition to giving detailed explanation of the ritual, they lay down religious precepts and dogmas. Vedas and Brahmanas form the revealed scriptures (*sruti*) of the Hindus, the Vedas supplying their divinely inspired psalms, and the Brahmanas the divinely inspired theology, or body of doctrine.

3. The Upanishads contain philosophic teaching appended to the Vedic texts and the Brahmanas and forming part of the body of revealed scriptures. They teach the way of salvation by knowledge of the essential unity of the human soul with the supreme soul. The earliest Upanishads are dated from before the sixth century B. C.

4. The Puranas: A collection of 18 books of the popular religious literature of India. The history of the gods, cosmogony, theology, legends of heroes, theories of salvation, and social practice are treated in popular form. They are the Veda of popular Hinduism of the present day.

98. *The Atharva-Veda.*—Facsimile of the original manuscript, now in the university library of Tübingen, Germany, about 400 years old. The original is written in Sanskrit in the so-called *Sarada* script (the more common script of Sanskrit is the Devanagari) on leaves of bark of the birch tree, known as *Bitula bhojpatra* (in Sanskrit, Bhurjapatra), which grows in the Himalaya mountains up to the height of 9,000 feet and which was used in Kashmir as writing material up to about 250 years ago. The manuscript consists of 275 leaves written on both sides, making 550 pages, the page measuring 25 centimeters in height by 20 centimeters in width. The facsimile was reproduced by chromo-photography under the editorship of Profs. Maurice Bloomfield, of Johns Hopkins University, Baltimore, and Richard Garbe, of the University of Tübingen, Germany. Kashmir, North India. (Cat. No. 170,881, U.S.N.M.) Gift of Johns Hopkins University.

99. *The Mahabharata.*—Manuscript written on palm leaves. The Mahabharata (the "great Bharata," that is, the story of the war of the Bharatas) is the name of one of the two great epics of ancient India, the other being the Ramayana. It contains 100,000 couplets (*slokas*) divided into 18 books (*parvans*), and is about eight times as large as the Iliad and Odyssey combined. Its author and date have not been determined with absolute certainty. The leading subject of the epic is the narrative of the great war between the Kurus (Kauravas or Baratas) and the Panchalas and Pandus (Pandavas), ending with the overthrow of the former. But scarcely one-fourth of the poem is taken up by this main theme. The rest consists of episodes in the shape of folklore, legend, and myth, or didactic and dogmatic matter which at different periods have been interpolated and amalgamated with the primary portion. Through these constant accretions the Mahabharata became a sort of compendium of philosophical, social, and

moral doctrines intended by the Brahman authors for the Kshatryas or military caste.

The present copy is written in Sanskrit in Bengal characters and is about 200 years old. Calcutta, India. (Cat. No. 255323, U.S.N.M.) Gift of Rajah Sourindro Mohun Tagore.

## VI

## OBJECTS OF RELIGIOUS CEREMONIAL OF BUDDHISM

### INTRODUCTION

The collection described in the following pages includes material from Further India and the Far East. The nucleus of the collection, consisting largely of objects from the Far East, was formed through the years since the beginning of the National Museum. Since the beginning of the present century, besides many smaller accessions which have been received, mostly by gift and bequest, three considerable collections have enriched the ensemble: (1) A collection of about 200 specimens coming from the Laos, a division of the widespread Thai or Shan race and ethnographically related to the Siamese in Indo-China, acquired by purchase from Dr. Carl Hansen in 1902; (2) a collection of 40 specimens from Burma, deposited by the late S. S. Howland in 1903 and later changed by him into a bequest; and (3) a collection of 35 specimens, partly from Siam and partly from the Far East, collected by the late Maj. Murray Warner and presented by his widow, Mrs. Gertrude Bass Warner. The greater part of the specimens from Tibet has been described by the late William Woodville Rockhill in "Notes on the Ethnology of Tibet."[22] They are included in the present bulletin for the sake of completeness.

### FOUNDER OF BUDDHISM

Buddhism arose at the end of the sixth or beginning of the fifth century B. C. as a schism or reformation of Brahmanism in India. Its founder, known by the names of Gautama, Sakyamuni, and Buddha, was Siddhartha, son of Suddhodanna of the family Gautama, rajah, or chieftain, of the Sakya clan, who were settled in the Ganges Valley, along the southern border of Nepal and the northeast part of Oude (Oudh), about a hundred miles north-northeast of Benares, with Kapilavastu as capital. Gautama, then, is the family name which the Sakyas assumed after one of the Vedic seers (Rishis). Sakya-Muni, means sage of the Sakyas, while Buddha is not a proper or personal name, but a title.

Later tradition has woven around the person and career of the founder a mass of myths and legends. So, for instance, that before his last life on earth he had gone through hundreds of rebirths in all forms of existence; or that for ages he had lived in Tushita, the heaven of the happy gods, and in the fullness of time was born in a supernatural way, having entered the body of his mother Maya in the guise of a white 6-tusked elephant; that he was prompted to renounce the world and his career of a prince through the sight of sickness, old age, and death; that he was tempted by the fiend Mara who tried to divert him from his mission of a savior, and other similar myths. The simple facts of his career, so far as they can be freed from the later legendary accretions, may be said to be about as follows: Siddhartha, who was of a reflective and contemplative turn of mind and deeply impressed with the vanity and misery of life, retired from the world at the age of 29, after 10 years of married life and the birth of a son. This is called the "great renunciation." For six years he led the life of a wandering ascetic sage (*muni*), devoting himself to the study of the various systems of philosophy and theology of the times, and to severe ascetic practices, without finding in either a solution of the riddle of existence. In his thirty-fifth year he passed through a second mental crisis. While sitting in meditation under the famous Bo-tree (a species of *Ficus religiosa*, pipala) at Bodhi Gaya, south of the present Patna, he attained to the state of a Buddha—that is, of an "enlightened one," or "awakened one"—having found the cause of the evils of existence and the way of deliverance from them.

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[22] Report of the U. S. National Museum for 1893, pp. 665–747.

For 45 years Buddha went about from place to place in the valley of the Ganges, proclaiming his good tidings and gathering around him a small band of faithful followers, the earliest members of his afterwards famous order, and finally died at the age of 80, in the midst of his disciples, at Kusinagara, the modern Kasia, in the district of Gorakhpur, his body being cremated, and the relics distributed among the clans of the adjoining districts.

### BUDDHA'S DOCTRINES (DHARMA)

The substance of the teaching of Buddha is expressed in the "four excellent truths": (1) Existence is inseparable from sorrow. Birth is sorrow, age is sorrow, sickness is sorrow, death is sorrow, clinging to earthly things is sorrow. (2) The causes of sorrow are our passions and desires which result in new birth with its consequent old age, sickness, death, and other miseries. For the present life of the individual is not the first one. Innumerable births have preceded it in previous ages. The attachment to life and its pleasures produces a new being, and the moral character of the thoughts and actions of the former existences fixes the condition of the new being. This is called the law of cause and effect, or *Karma*. The term properly means "doing," or "action," and comprises the doctrine of the everlasting effect of an act. It is the aggregate result of all previous acts in unbroken succession from the beginning of existence, which in the Buddhist conception of man, constitutes his character, his real self, his ego, as it were. This alone endures when an individual existence has come to an end, and if the thirst of living and the fire of passions are not entirely extinguished, it gathers around itself, as a kind of transmigration of character, new elements and results in a new sentient being, whose nature, condition, and fortune it determines. Individuals are merely the present and temporary links in a long chain of cause and effect. Each link is the summarized result of the various activities of all that have gone before, and is in its turn, part and parcel of all that will follow. By the theory of Karma, Buddhism explains the mystery of fate in the apparent unequal distribution here of happiness and woe, entirely independent of moral qualities. What a man reaps, Buddhism teaches, that he must himself have sown, as whatesover a man sows that shall he also reap. (3) The cessation of sorrow through the extinction of the passions, of evil desires, and the attachment to material objects, which destroys the power of the senses so that they no longer give birth to new beings. (4) The way to cessation by following the 8-fold path: (1) Right views (that is, freedom from superstition or delusion); (2) right resolve (high and worthy of the intelligent earnest man); (3) right speech (kindly, open, truthful); (4) right conduct (peaceful, honest, pure); (5) right way of earning a livelihood (causing hurt to no living being); (6) right endeavor (in self-training and in self-control); (7) right mindfulness (the active and watchful mind); (8) right contemplation (earnest thought on the mysteries of life). Each of these terms is a summary of the manifold energies of thought, feeling, and will in various combinations and applications, and the whole may be characterized—to use a modern designation—as a system of "ethical culture." The general philosophical presuppositions of Gautama's system are: The inevitable connection of desire and suffering; the nonreality of any abiding ego principle or self, and the impermanence of all individual existence. The ethical teachings of Buddha are grounded on a definite method of self-culture and self-discipline which would lead to the extinction of the "three-fold fire" of self-deception, desire, and malevolence and to a release at once from suffering and becoming—*nirvana*. The term nirvana, which literally means "going out" (like the flame of a candle), is used with three distinct significations: (1) Eternal blissful repose, the peace which puts an end to all striving (something like the "beatific vision" conceived by Christians); (2) extinction and absolute annihilation; (3) to Buddha it seemingly meant the dying down or going out of the fires of lust, hatred, anger, and delusion or dullness, the cardinal sins of Buddhism, and a consequent passionless calm beyond reach of temptation. By thus uprooting all desire, and by perfect detachment from life and its attractions, cessation of the renewal of existence will be attained. "Whence comes peace?" (Buddha is made to say) "When the fire of desire is extinguished, when the fire of hate is extinguished, when the fire of illusion is extinguished, when all sins and all sorrows are extinguished, then comes peace." So that one may "enter nirvana" while still on earth. What might be the after-death state of such a released being Gautama refused to discuss. Buddhism thus proclaimed a mode of salvation in which every man may be his own savior, without reference to God or gods, to priest or ritual. It is the first universal religion addressing itself to all men and to every nation; the first religion which had the ambition to embrace all men, to gather the whole of mankind into a great unity. "Go into all lands and preach this gospel; tell them that the poor and lowly, the rich and high, are all one, and that all castes unite in this religion as unite the rivers in the sea."

### BUDDHIST COMMUNITY (SANGHA)

The Buddhist community in the strict sense consists of an order of monks and nuns (*Bhikshus* and *Bhikshunis*) who, as a rule, live in monasteries and are vowed to celibacy, poverty, and obedience. The following 10 commandments were given to members of the order: (1) Not to kill or even injure any sentient being; (2) not to steal; (3) not to commit adultery; (4) not to lie or use any manner of improper speech; (5) not to use intoxicating drinks; (6) not to take repasts at improper times (that is, after midday); (7) not to attend dances, plays, and public spectacles; (8) not to wear costly raiment and garlands, or use perfumes; (9) not to use high seats and beds; and (10) not to receive gold or silver. But already in Buddha's lifetime it was impracticable for all his adherents to retire from the world and join the order. On these lay believers (*Upasakas*) only the first 5 of the 10 injunctions are obligatory. Among the virtues recommended to the masses are reverence to parents and teachers, care for wife and children, submission to authority, control over self, patience, forbearance, humility and contentment, almsgiving, respect for the life of sentient creatures, and care for the welfare of all living things.

Buddha, his doctrine, and the community form the triad (the "three jewels," *triratna*) of Buddhism, and the formula of confessing fellowship with Buddhism is: I take my refuge in the Buddha, in the Dharma, and in the Sangha.

### DIVISIONS OF BUDDHISM

Buddhism is divided into two great schools, which are themselves subdivided into many sects and subsects. The first, the Hinayana, or lesser vehicle (comparing the religion of Buddha to a vessel which carries men across the agitated and restless ocean of existence, *samsara,* to the haven of Nirvana), which pretends to have preserved the original teachings of Buddha in greater purity and simplicity, prevails in Ceylon, Burma, and Siam, although even there Buddhism is overlaid and interwoven with animistic notions and practices; the second, the *Mahayana,* or "greater vehicle," which arose in the second or first century B. C. in India and spread northward to Nepal. Tibet, China, Mongolia, and Japan, adopted many popular elements of mysticism and magic and is permeated with metaphysical speculations. After the regions in which the Hinayana and Mahayana are dominant, they are also termed the southern and northern school, respectively. Some of the distinctive doctrines between the Hinayana school and that of the Mahayana are: (1) As regards the endeavor of the believer, the aim in the former is individual salvation by becoming an *Arhat,* or a perfected saint. Through contemplation on the four excellent truths and by following the eightfold path he is freed from lust and desire and thus from undergoing rebirth; in the latter the believer strives to emulate Buddha to save others by becoming a Bodhisattva, an aspirant to Buddahood. For according to the Buddhist doctrine, Gautama Sakyamuni, the historical founder of Buddhism, was only one of many Buddhas who appear in the world at intervals of many ages (*kalpas*), when there is special cause for their presence, and they depart again when they have fulfilled the purpose for which they came, have set in motion the wheel of the law which they proclaim, and have founded an order destined to last for some period of time. With each there is a period in which the doctrine flourishes, then a gradual decline, when it is overthrown till a new teacher appears and once more establishes the lost truths. (2) In the Mahayana vehicle the founder was transformed from a man who could be born and die into a supermundane self-existent and everlasting being, surrounded by vast multitudes of Bodhisattvas, numerous as "the sands of Ganges," who occupy various heavens as their habitations. This is developed in the doctrine of the Adi-Buddha; that is, the first, or primary Buddha, the Buddha unoriginated, the principle and ultimate postulate of existence. By five acts of contemplation (*dhyani*), he produced the five Buddhas of contemplation (Dhyani-Buddhas), the celestial prototypes or counterparts of the five human Buddhas (*Manushi* Buddhas), of whom Gautama was the fourth, and the fifth, Matreya, the Buddha of love, is still to appear (at the end of the present age). By the twofold power of knowledge and contemplation they gave birth to Bodhisattvas of contemplation (Dhyani-Bodhisattvas). These celestial Bodhisattvas are charged with the providence of the world and with carrying on the work of an earthly (Manushi) Buddha after his demise until the arrival of a successor. The most known and most worshiped

Dhyani-Buddha is Amitabha—endless light—the celestial counterpart of Sakya Muni, and president of the Sukhavati heaven, the Paradise of the West, and therefore plays a great part in the belief and ritual of Tibet, China, and Japan as funeral divinity. His Dhyani-Bodhisattva is Avalokitesvara or Padmapani, ruler of the present period and protector and patron of Tibet. In China and Japan he was transformed into, or identified with, Kuan-yin and Kuannon, respectively, the goddess of compassion and mercy.[23]

The opinion of the Mahayana adherents that every leader in their religious circles, every teacher distinguished for sanctity of life, was a Bodhisattva, besides introducing a crowd of deities from Hinduism and a multitude of attendant spirits and demons, opened the door to a flood of superstitious fancies, to a whole pantheon of gods, angels, saints, which appealed more strongly to the half-civilized races among which the Mahayana doctrine was propagated.

### HISTORY OF THE SPREAD OF BUDDHISM

Already at the death of Buddha the number of Buddhists seems to have been considerable. About the middle of the third century B. C., King Asoka, also called Piyadasi, grandson of Chandragupta, the Sandrokottos of the Greek historians, adopted Buddhism, and from the third century B. C. to the fourth century A. D. it was the dominant religion of India. But then its decline set in, and toward the end of the eleventh century A. D. it was entirely suppressed in India itself, the land of its origin. But meanwhile it spread, through the zeal of its missionaries, south and north. It was adopted by the kings of Ceylon in the third century B. C., a son of Asoka being the first missionary, and it is here that Buddhism is found almost in its pristine purity. From thence it was carried in the fifth century A. D. to Burma and in the seventh to Siam.

| | Human Buddhas | Dhyani Buddhas | Dhyani Bodhisattvas |
|---|---|---|---|
| 1 | Krakuchanda | Vairochana | Sammantabhadra. |
| 2 | Kanakamuni | Akshobya | Vajrapani. |
| 3 | Kasyapi | Ratnasambhava | Ratnapani. |
| 4 | Gautama | Amitabha | Avalokitesvara or Padmapani. |
| 5 | Maitreya | Amogasiddha | Visvapani. |

The first authentic record that a knowledge of Buddhism reached China comes from the reign of Wu-Ti of the Han dynasty (140–87 B. C.). The official introduction of Buddhism into China dates, however, from the reign of Ming-ti (58–86 A. D.). In 67 A. D., it is related, an embassy was sent from China to India and returned with sacred books, relics, and two monks. In 71 A. D. the first Buddhist temple was built. The faith thus introduced was what is known as Mahayana Buddhism. In 526 A. D. Buddhidharma, the first of the Buddhist patriarchs to come from India to China, arrived, and from that time China became the seat of a Buddhist patriarchate. Chinese gods and spirits have easily been transformed into Buddhas and Bodhisattvas, so that the new faith was accommodated to Taoism and Confucianism which preceded it. The preponderant rôle in Chinese Buddhism belongs to the celestial (dhyani) Buddha Amita or Amitabha (Chinese, Omitofoh), the inspirer (*spiritus rector*) of Sakyamuni, and the Bodhisattva Avolokitesvara, who is here transformed into the female goddess of pity, Kuan-yin, and Manjusri, the incarnation of science. But there also figure many Hindu deities under Chinese names, besides numerous indigenous spirits and demons. There is no clearly marked line of distinction between the devotees of Buddhism and the adherents of Taoism and Confucianism. The great majority of the people are on friendly terms with all three. But Buddhism has contributed to Chinese thought the conception of the hereafter and the hope of a future life which are lacking in Confucianism and Taoism, and had on the whole an elevating influence on Chinese life.

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[23] Following is a synopsis of the five human or *Manushi* Buddhas of the present period of the world's existence (*kalpa*) and their corresponding mystic or celestial counterparts (*Dhyani-Buddhas*), and their mystic successors (*Dhyani-Bodhisattvas*).

To Korea Buddhism first came in 327 A. D. through a Chinese priest. From the beginning it was under royal patronage. The golden age of Buddhism in Korea was under the Koryou dynasty (935–1392 A. D.), and a steady fall through the Yi dynasty (1392 to the present). Korean Buddhism is of the Amita type.

What has been said about Buddhism in China applies in the main also to Japan. Buddhism was first introduced into Japan in the reign of the Emperor Kinmei (552 A. D.), when the King of Korea sent to the Emperor of Japan a golden statue of Buddha, several sacred books, and other presents, accompanied by some priests with a letter in which he recommended Buddhism as "the most excellent of all teachings." A fierce struggle followed between the party opposed to the worship of alien deities and the party favoring the new faith, which ended in the victory of Buddhism. Its most earnest and powerful adherent was Shotoku Taishi (573–621 A. D.), who had control of the Government during the reign of the Emperor Suiko Tenno (593–628 A. D.), who proclaimed it as the foundation of the state and the highest religion of the universe.

The most prominent and popular part in Japanese Buddhism, which is of the Mahayana form, is held by Amitaba (Amida), the heavenly and eternal Buddha (dhyani-Buddha) and lord of the western paradise (Sukhavati), and Kwannon (Avalokitesvara), Buddha's representative on earth (dhyani-Bodhisattva) and goddess of mercy. It adopted besides many elements of Shintoism, the native religion of Japan, into its system, transforming the principal deities of the Shintos (the *Kami* or spirits) into manifestations of Buddha and Buddhist saints, and thus became the popular religion of Japan.

Buddhism soon after its establishment in Japan divided up into many sects or schools. At present there are counted six principal sects of Japanese Buddhism—Ten-dai, Hokke-shu, Zen-shu, Shin-gon, Shin-shu, and Jodo-shu—and in addition to these the Ryobu, an amalgamation of Buddhism and Shintoism.

Buddhism is supposed to have first entered Tibet from Nepal in the fourth century A. D. But it was only in the seventh century under the patronage of King Srongtsan-Gambo that it took root in the country and became its established religion. It was already on its arrival in Tibet penetrated with many beliefs and rites of Hinduism and was still more corrupted by assimilating many elements of the native religion, called *Bon*, which probably was some kind of demonism and Shamanism. In the fifteenth century the monk Tsong-khapa undertook a reform of the Buddhism of Tibet to free it from its superstitions and abuses; but his efforts seem to have had little success or duration. The Tibetan Buddhism is a mixture of Hindu polytheism and mysticism and native demonolatry and sorcery. The genuine Buddhist doctrines as taught by Gautama Buddha play a little part in it. It has worked out an elaborate ritual with tonsured priests, processions, masses, holy water, incense, rosaries, confession, exorcism, and so forth, and by means of its powerful hierarchy it contrived to gain also political supremacy of the country. It developed into a hierarchical monarchy under the suzerainty of China. At the head of this church-state stands the Dalai Lama as abbot of the monastery of Gedum Dubpa near Lhasa, the capital and holy city ("God's place") of Tibet. Next to him in dignity is the Panchen Lama, head of the monastery of Tashi Lhunpo, which is situated about 70 miles west of Lhasa, to the right of the river Brahmaputra.[24] These dignitaries, the first of whom has always held the highest rank in the Tibetan hierarchy, are believed to be incarnations of the Dhyani-Bodhisattva Avalokitesvara (Cenresi), the special patron and protector of Tibet, and of the Dhyani-Buddha Amitabha (Odpadmed or Ts'e-pa-med), respectively. On the death of the temporary incarnation of the Bodhisattva, that is, of the Dalai Lama, the spirit of the latter passes over to a child, the identity of whom being decided by divination. But also the abbots of the greater monasteries (*chutuktus*) are looked upon as incarnations of Bodhisattvas. Besides these quasi deified mystical persons, there are in the Tibetan church other hierarchical ranks and degrees. "The word 'lama,' written *bla-ma* and meaning 'the superior one,' is that given by Chinese and foreigners generally to the members of the Buddhist monastic order in Tibet. In Tibet, however, this word is reserved for those monks who have not only taken the hightest theological degrees, but who have also led a saintly life and become famed for their knowledge. The word *draba* is used by Tibetans as a generic term for all persons connected with the order, monks as well as lay brethern."[25]

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[24] The title dalai, meaning "vast," literally, "ocean," was given to the grand lama of Lhasa by the Mongol prince Gusri Khan of Koko-Nor, who in 1640 A. D. conquered Tibet and made a present of it to the grand lama. The Tibetans called the Lhasa grand lama Gylawa Rinpoche, "the gem of majesty" or "victory." The Tashi Lhunpo grand lamas are entitled Panchen Rinpoche, "the precious great doctor," or "great gem of learning," or Gyalgon Rinpoche, "the precious lordly victor." See L. A. Waddell the Buddhism in Tibet, London, 1895, pp. 227 and 235.

Buddhism wherever it went was modified by the national characteristics and inherited beliefs of its converts, so that fundamental doctrines were often overshadowed, sometimes destroyed, and it developed into strangely inconsistent and even antagonistic beliefs and practices. In accommodating itself to the genius and the habits of widely diversed peoples it was obliged to submit to various far-reaching compromises. It took on the color of any local condition and absorbed the native cults. In its development and expansion it gathered up into itself, like a snowball, all that it found in its way and changed even its essentials. But for all that, the impress of Gautama's lofty teachings has not been blotted out. They became a vehicle of a superior civilization, and their influence in the realms of art, philosophy and religion has been profound. In the field of art, in particular, it may be said that Buddhism was creator and originator. It gave the keynote to painting, sculpture, and architecture of the East for many centuries much like Christianity did for the art of the West.

## COLLECTION

For the purpose of the descriptive catalogue the collection may be divided into:

I. The Buddhist Pantheon: (1) Images of Buddha; (2) images of Bodhisattvas and other divine beings.

II. The Buddhist Scriptures (*Dharma*).

III. The Buddhist Congregation (*Sangha*): (1) Saints and priests and their appurtenances; (2) religious edifices and their paraphernalia.

IV. Miscellaneous: Magic, divination, etc.

### I. BUDDHIST PANTHEON

#### 1. IMAGES OF BUDDHA

In the early period of Buddhism no image of Buddha appears. It seems that the Buddhist artists deliberately abstained from attempting to model or depict the human form of the divine founder of their religion. His presence was indicated by certain signs of his activity, or symbols which referred to the main events or crisis of his life, as the footprints which he left behind him; the sacred tree beneath which he obtained enlightment; the wheel, which was adopted by his disciples as the symbol of his doctrine. It was about the beginning of the Christian era—four or five centuries after Buddha's decease—that his effigy was brought into common use, and soon became the leading feature of Buddhist decoration.[26]

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[25] W. W. Rockhill, Notes on the Ethnology of Tibet, p. 730. The political authority of the Dalai Lama is confined to Tibet itself, but he is the acknowledged spiritual head of the Lamaist Buddhists throughout Mongolia and China, as also by the Buriats and Kalmuks in Russia.

After the Buddha image was once created, it was considered a meritorious and salutary act to represent as many Buddha figures as possible. Rows of Buddha figures were employed in the decoration of temple façades; whole rocks were turned into terrace-reliefs adorned with Buddhas, and caves were filled with thousands of Buddha statues of all sizes, and millions of Buddhists carry an image of him about their persons.

The most general orthodox type of Buddha images, which is probably the result of a long course of experiment,[27] is that of a Hindu yogi ascetic, sitting cross legged in meditation, clad in a mendicant's garb, without any ornaments. The face, usually of Aryan cast of features, and unbearded, wears a placid and benign expression of passionless repose and serene dignity.[28] The head is bare and roughly tonsured, the ragged contour of his cropped hair being ascribed to his having on his great renunciation cut off his tresses with his sword. His short locks are represented by Indian artists in the shape of seashells, perhaps following the tradition that once snails came out to shelter Buddha's head from the rays of the sun. In China and Japan the short locks sometimes take the form of round beads or sharp spikes. Among the 32 superior marks of beauty (*mahapurusha-lakshanas*), and the 80 smaller marks (*annuvyanjana-lakshanas*), ascribed to Buddha, as the most perfect form of man, are a protuberance (*ushnisha*), on the crown or vertex of the head, being the "hump of perfect wisdom;" a bead or little ball (*urna*), between the eyebrows; long ear lobes, sometimes reaching to the shoulder; long arms, which in the East is a mark of noble birth (recall Longimanus, epithet of Artaxerxes I). The robe is usually thrown over the left shoulder, leaving the right bare, except when he is represented preaching or walking abroad in public. The throne upon which he sits or stands is formed of a lotus flower (*padmasana*), which is sometimes supported by lions, elephants, or other animals, as a sort of heraldic shield. Behind his head is often displayed a nimbus or halo, frequently in form of a fig leaf, in rememberance of the tree, (*Ficus religiosa*), under which he attained to Buddhahood.

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[26] The same conditions appear in early Christian art. For three centuries there were no pictures of Christ, but only symbols, as the fish, the lamb, the dove. The catacombs of St. Callistus contained the first picture of Christ, the date being 313 A. D. Rabulas in 586 first depicted the crucifixtion in a Syriac Gospel. Images come in vague with the developement of cult and ritual. The spirit of adoration necessitates a visual icon; purely abstract symbols can not long content an adoring worshipper.

[27] The type of Christ was long a fluctuating one until that of Byzantium became universal.

[28] "There is no image so familiar in the East as his (Buddha's); he sits everywhere, in monastery, pagoda, and sacred place, cross-legged, meditative, impassive, resigned, the ideal of quenched desire, without any line of care or thought to disturb the ineffable calm or mar the sweetness of his unsmiling, yet gracious face." A. M. Fairbairn, Philosophy of the Christian religion, p. 270.

A prominent part in Buddhist iconography is played by the position of the hands (*mudra*) illustrating different incidents or favorite scenes in Buddha's life. They are in the main:

1. The attitude of meditation (*dhyana-mudra*) which occurs only in seated images. The legs are firmly locked and the soles directed fully upward, while the hands are placed in the lap, one over the other.

2. The witness or earth touching posture (*bhumisparssa-mudra*). It marks the moment when Gautama sitting upon the diamond throne, (vajrasana, so-called on account of its stability and indestructibility), under the bodhi-tree, was assailed by Mara, the Satan of Buddhist theology, challenging him to prove his qualification for Buddhahood, Gautama laid his hand upon the earth, calling upon the Earth goddess, (Prithivi) to bear testimony to his pious acts in his previous existences. Instantly the Earth goddess appeared and addressed the saint, saying: "I am your witness." This posture is therefore used to indicate the *bodhi*, or enlightenment which immediately followed the "temptation," as Mara's assault is commonly called. The Buddha is invariably seated with the right-hand pendant over the throne, pointing to the earth. It is the most common form of all seated statues, almost the only one in vogue with southern Buddhism (Burma, Ceylon, and Siam).

3. The attitude of preaching, or "turning the wheel of the law" (*dharmachakra-mudra*). The two hands are held in front of the breast, the thumb and forefinger of the right hand being joined and touching the middle finger of the left hand, or the right index finger turning down the fingers of the left hand. This posture of the hands is likewise confined to sedent statues.

4. Granting protection (*abhaya-mudra*). The right hand is raised at the level of the right shoulder, with palm of hand turned outward. The left hand usually clasps the end of the upper robe, which is turned around the left arm so as to form a sleeve. This mudra is found both in standing and seated images.

5. The gift-bestowing attitude (*varada-mudra*). The right arm is stretched out downward with the open palm of the hand turned to the front. This posture is associated only with standing figures.

The features of the Buddha images described in the preceding are in greater part also extended to those of most of the Bodhisattvas or mythical Buddhas. It is therefore not always possible to determine whether an image represents Buddha or a Bodhisattva. For on the one hand individual Bodhisattvas are often given the rank of Buddhas, though not yet attained by them, and depicted in the Buddha type. On the other hand, the young princely figures elegantly draped and decked with ornaments instead of the plain monk's robe, which are the characteristics of Bodhisattvas, may as well represent Sakyamuni as Bodhisattva, before his attaining Buddhahood.

1. *Buddha.*—Made of bronze. Seated in meditation. The hands resting in the lap are disposed in such a way that the thumbs of both hands touch one another. The meditative repose is emphasized by the nearly closed eyes and the dreamy look of the countenance. The protuberance of the head in nearly hemispherical. There is a bead (*urna*) both on the head above the forehead and below between the eyebrows. The ears are long and pierced. Behind the head is a circular halo of wood. The robe covers both shoulders, but leaves the breast bare, waves from the left round the lower part of the body and falls in ample folds over the feet. On the back of the figure is engraved a Japanese inscription in 13 lines which has been rendered as follow:

> This bronze image of "The Buddha of Five Wisdoms," was made by Saburobiyoye Katsutane, son of the great caster, Yoshitane Tsuji of the Fujiwara clan, whose title was Tajima no Kami, Anson, who lived at the Port of Yasuno in the Province of Seishiu (Ise).
>
> He respectfully cast it for Shichirouyemon Tadanori Takamine, who lives in the town of Matsuzaka in the district of Jidaka, Seishiu (Ise) whose religious name and the religious name of his wife are given, and "Who desire the blessings of future life for (the souls of) their Fathers, Mothers, and of six unnamed relatives, and for themselves."
>
> It was respectfully offered by them to the temple of Joshozan Soan in Yamada, Seishiu (Ise), on the 15th day 9th month of the 1st (rat) year of the Period of Keian—October 30th, 1648, when it was reverently consecrated by Shonin (Rev'd) Kwanseikudatsu, of the Society of Benren (Distinguished pure Lotus) twenty-first Priest of the temple of Sanyenzan Zojo, in the district of Shiba, Yedo, Province of Bushiu (Musashi).

Height, 38¾ inches. Cast in Ise, Japan, 1648 A. D. (Plate 30, Cat. No. 12965, U.S.N.M.) [29]

2. *Buddha.*—Made of teak wood, black lacquered and gilt. Standing on a lotus pedestal, the right hand raised to the bosom, the left hand clasping the upper garment, the pose of granting protection. The robe covers the left shoulder, leaving the right shoulder and arm bare. Around the forehead is a sort of diadem studded with colored stones. The latter also decorate the upper seam of the robe and the girdle round the waist, which terminates in a sash reaching to the ankles.

The lotus (*Nelumbium speciosum*) is the queen of Indian flowers, to which a special sanctity is attached in the eyes of Buddhists and

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[29] A brief sketch of Japanese bronze work in connection with a description of this figure is found in the Report of the U. S. National Museum, 1888–1889, pp. 729–735, under the title "On a bronze Buddha in the U. S. National Museum." By Charles de Kay.

Hindus alike, and both Hindu and Buddhist divinities are usually represented standing or seated upon a lotus pedestal. With the Buddhist in particular it is a favorite object owing to its resemblance, when full blown, to the wheel, the symbol of the Buddhist doctrine (*dharma*). See also below under No. 374.

Height, 6 feet 3 inches. Burma. (Plate 31, Cat. No. 129902, U.S.N.M.)

3. *Buddha.*—Statue of wood, lacquered and gilt. Represented standing upon a lotus, which rests on a hexagonal stepped base, in the attitude of gift bestowing. Height, 6 feet 6½ inches. Burma. (Cat. No. 317007, U.S.N.M.). Gift of William Lilly.

4. *Buddha.*—Made of wood. Sitting in meditation. Body and robe are painted yellow, the locks of small cones are black, the lips and insides of the nostrils and of the piercings of the ears are red. The eyes wide open, the mouth with full lips wears a faint smile, the face is round and rather short. The mendicant's robe is thrown over the left shoulder and comes down in ringed folds over the left arm and the legs. In place of a halo, 5 forked flames issue from the crown of the head. This is common to Buddha statues of Ceylon and Siam and vary in the number of the flames from 3 to 5 and 7. On the palm of the right hand are painted in red, blue, and green colors (not seen on the plate), an open and closed lotus and conch shells, while the sole of the right foot is adorned, in the same colors, with wheels, lotuses, and the figures of an elephant and lion. The general signification of the lotus in Buddhist symbolism has been touched upon in the preceding No. 2. The wheel with "a thousand spokes" under the soles of the feet is one of the marks (*lakshanas*), of a Buddha. The symbolism of the wheel in India meant universal dominion, the great circle of power and rule. The "thousand-rayed wheel" on the soles of the feet of a child when born indicated that he will either be a *chakravarti*, that is, a universal monarch, whose wheel *chakra*, that is, chariot, rolls unresisted over all the world, or a perfect Buddha. The wheel then marks Buddha as a spiritual *chakravarti*. Legend has it that Buddha as soon as he entered this world walked seven steps to each of the cardinal points, taking, as it were, spiritual possession of the universe. In the picturesque language of the ancient Buddhist writings "turning of the wheel-of-the-law" stands for preaching the doctrine destined to traverse the world like the chariot wheels of a conquering monarch, and the wheel (*dharma-chakra*), has been adopted as a symbol of Buddha's doctrine and is often represented on the throne of statues, sometimes between two deer, in memory of the first sermon delivered by him, after he attained enlightenment, in the Deer Park at Sarnath, near Benares, when he "set rolling the royal chariot wheel of a universal empire of truth and righteousness."

The elephant is the symbol of sovereignty and one of the "seven jewels" which the chakravarti possesses, while the lion was the emblem of the Sakya clan from which Buddha sprung. Buddha himself bears the epithet Sakyasimha, "the lion of the Sakya race." Height to the summit of the flames, 7 feet 2 inches; to the crown of the head, 6 feet 7 inches. Ceylon. (Plate 32, Cat. No. 154977, U.S.N.M.)

5. *Buddha standing on the lotus upon a platform, with an Aureole.*—The figure is made of teak, gilded, and studded with colored stones; the platform is of wood, carved, painted, and gilded, and likewise studded with colored stones; the aureole is inlaid with pieces of looking-glass, surrounded by a rim of open carved work, terminating in a bird, perhaps the *Garuda*, the mythical bird of India, or the sacred goose (*hanza*). Measurements: Height of the figure, 3 feet 10 inches; height of the platform, 2 feet 4 inches; width, 3 feet; depth, 3 feet 6 inches. Burma. (Cat. No. 216137, U.S.N.M.). Bequest of S. S. Howland.

6. *Buddha.*—Bronze, incrusted around the forehead with colored stones. Seated in witness position. Height, 2 feet 5 inches. Burma. (Cat. No. 216126, U.S.N.M.) Bequest of S. S. Howland.

7. *Buddha.*—Seated in witness position upon a lotus. Carved of teak and gilded. Height, 3 feet. Burma. (Cat. No. 216131, U.S.N.M.) Bequest of S. S. Howland.

8. *Buddha.*—Seated upon the lotus throne, which is supported by two lions, the emblem of the Sakya clan, with the nimbus in form of a fig leaf in the back, and attended by Bodhisattvas and disciples, comprising altogether 15 figures. Made of wood, lacquered and gilded. Inclosed in a black lacquered shrine which is adorned with ornamental bronze clasps and fittings and gilded inside. The doors of the shrine on the inside are painted in colors with figures of *Nios* or temple guards, which are sometimes placed on both sides of the first portal of a Buddhist temple in Japan. The shrine is said to date from the sixteenth century A. D., and to have come from the Vara temple. Measurements of the shrine: Height, 2 feet 4 inches; width, 2 feet; depth, 1 foot. Japan. (Cat. No. 216133, U.S.N.M.) Bequest of S. S. Howland.

9. *Buddha.*—Standing in a small pagoda and attended on either side by saints seated upon lotuses. The pagoda as well as the lotuses are supported by mythical animals, which rests on an elaborately carved pedestal. Wood, carved, lacquered, and gilded. Inclosed in a black lacquered shrine, the interior of which is gilded. Measurements of the shrine: Height, 12½ inches; width, 11 inches; depth, 7½ inches. Japan. (Cat. No 216134, U.S.N.M.) Bequest of S. S. Howland.

10. *Buddha or a Bodhisattva.*—Seated upon the lotus throne, which is supported by mythical animals. Wood, carved and gilded. Inclosed in a round shrine, lacquered in antique red, with bronze decorated folding doors, beautifully carved base, and gilded inside. Measurements: Height, 15 inches; diameter of the base, 6½ inches. Japan. (Cat. No. 216135, U.S.N.M.) Bequest of S. S. Howland.

11. *Buddha.*—Seated upon an hexagonal pedestal, holding in his left hand the alms bowl. Wood, carved and gilded. Inclosed in a black lacquered shrine, the interior of which is gilded. The shrine is said to date from the fifteenth century A. D., and to come from the Temple of Matsuma at Yamato, Japan. Measurements of the shrine: Height, 4½ inches; width, 2 inches; depth, 1 inch. Japan. (Cat. No. 216136, U.S.N.M.) Bequest of S. S. Howland.

12. *Buddha.*—Bronze. Seated in meditation. Height, 10½ inches. inches. Burma. (Cat. No. 216127, U.S.N.M.) Bequest of S. S. Howland.

13. *Buddha.*—Bronze. Preaching or affording protection. Height, 13 inches. Burma. (Cat. No. 216125, U.S.N.M.) Bequest of S. S. Howland.

14. *Buddha.*—Wood, lacquered and gilt. Represented standing on an hourglass-shaped base of a double lotus. The arms hanging flat by the sides. From the protuberance of the head (*ushnisha*) proceed five rays of flames, over which rises a metal umbrella. The figure is marked by stiffness and anatomical awkwardness. Height, 27 inches. Laos, Further India. (Cat. No. 217560, U.S.N.M.)

15. *Buddha.*—Bronze, lacquered and gilt. Represented in the gift bestowing attitude walking, the right foot advancing, the raised left foot resting on the toes. The lotus throne is set on a triple octagonal base. From the head rise the five flames. The base is rather rudely cast, while the figure shows better work. Height, 26 inches. Laos, Further India. (Cat. No. 217506, U.S.N.M.)

16. *Buddha.*—Alabaster, red lacquered and gilt. Rudely executed. The *ushnisha* is covered with a headdress resembling a stupa which is characteristic of many Siamese and Burmese figures. The right hand points to the earth—the witness pose. The throne is supported by three elephants. Height, 17½ inches. Laos, Further India. (Plate 33, Cat. No. 217613, U.S.N.M.)

17. *Buddha.*—Old bronze. Represented in the witness pose. Round the throne is a frieze in relief of 13 elephant heads, the middle one facing front while the six on either side of him face one another. Height, 12 inches. Laos, Further India. (Cat. No. 217503, U.S.N.M.)

18. *Buddha.*—Old bronze, lacquered and gilt. Represented in the witness position on a triple base, with the five rays issuing from

the *ushnisha*. Fine work, but the head is broken off. Height, 21 inches. Laos, Further India. (Cat. No. 217505, U.S.N.M.)

19. *Buddha.*—Wood, lacquered and gilt. Seated in meditation on a high throne of a triple lotus which is inlaid with pieces of colored glass. The base of the 5-forked flame on the head is studded with colored stones. Height, 21½ inches. Laos, Further India. (Cat. No. 217567, U.S.N.M.)

20. *Buddha.*—Bronze. Standing in the gift-bestowing attitude. The head is slightly bent forward, with an intent gaze of the wide open eyes downward. Around the brow is a circle of colored stones. The right hand is broken off. Height, 20 inches. India. (Cat. No. 158323, U.S.N.M.)

21. *Buddha.*—Bronze. Standing with the hands crossed, right over the left, in front; a rare position. Height, 17 inches. Laos, Further India. (Cat. No. 217524, U.S.N.M.)

22. *Buddha.*—Bronze. Standing in the attitude of granting protection. The locks of the head are arranged in spirals, On the forehead between the eyebrows is the precious jewel (*urna*). The robe is fitted around the neck, covering both shoulders, and coming down in waved folds. The cast of the countenance as well as the arrangement of the drapery show influence of Greek art, which left an indelible impress on the religious art of Asia from Gandhara in northwest India to Japan. Height, 29 inches. Japan. (Plate 34, Cat. No. 95037, U.S.N.M.)

23. *Buddha.*—Bronze. Similar to the preceding No. 22, only smaller in size. Height, 12 inches. Japan. (Cat. No. 158320, U.S.N.M.)

24. *Buddha.*—Wood, lacquered and gilt. Seated in witness position on lotus. Well-executed workmanship. Height, 15½ inches. Laos, Further India. (Cat. No. 217565, U.S.N.M.)

25. *Buddha.*—Bronze. Standing in the gift-bestowing attitude, on crown of the head five rays. Height, 15 inches. Laos, Further India. (Cat. No. 217523, U.S.N.M.)

26. *Buddha.*—Wood, lacquered and gilt. Advancing figure on a double base, with arms hanging flat on the sides. Height, 13 inches. Laos, Further India. (Cat. No. 217602, U.S.N.M.)

27, 28. *Buddha.*—Wood, lacquered and gilt. Seated in witness position. The bases are adorned with conventional floral designs in gold on a black lacquered ground. Height, 10½ and 10 inches. Laos, Further India. (Cat. Nos. 217583–217584, U.S.N.M.)

29. *Buddha.*—Wood, gilded. Represented standing on a lotus which rests on an hourglass-shaped base, the left hand holding up the robe, the right hanging down flat. The base is inlaid with small round pieces of colored glass. Height, 11¼ inches. India. (Cat. No. 158325, U.S.N.M.)

30. *Buddha.*—Bronze. Standing in the gift-bestowing attitude. An excellent grade of bronze combined with superior workmanship. The right hand is missing. Height, 13¼ inches. Laos, Further India. (Cat. No. 217521, U.S.N.M.)

31. *Buddha.*—Bronze, gilt. Standing in the attitude of granting protection, with the usual five rays on the head. Height, 13 inches. Laos, Further India. (Cat. No. 217522, U.S.N.M.)

32. *Buddha.*—Old bronze. Seated in witness position. The throne is raised on three legs. Height, 11 inches. Laos, Further India. (Cat. No. 217508, U.S.N.M.)

33. *Buddha.*—Old bronze. Similar to the preceding No. 32. The base is adorned with lotus buds in open work. Height, 12 inches. Laos, Further India. (Cat. No. 217528, U.S.N.M.)

34. *Buddha.*—Old bronze. Similar to No. 32. Height, 11 inches. Laos, Further India. (Cat. No. 217502, U.S.N.M.)

35. *Buddha.*—Wood, lacquered and gilt. Standing with left hand on bosom, the right hanging down. Height, 14⅜ inches. Laos, Further India. (Cat. No. 217593, U.S.N.M.)

36. *Buddha.*—Wood, lacquered and gilt. Seated on a double base in witness position. On back of the base is an inscription in Pali. Height, 11⅞ inches. Laos, Further India. (Cat. No. 217605, U.S.N.M.)

37. *Buddha.*—Wood, gilt. Standing with his right hand resting on a begging bowl (*patra*), the left hand holding some indeterminate object. The legend relates that the first food offered to Buddha after the attainment of supreme knowledge was by two merchants and consisted of honey and wheat. But Buddha reflecting that he must have an almsbowl, the four kings of the four quarters of the world (*lokapalas*), brought each one of gold, which he refused; then they brought silver, emerald, and ruby dishes, which were also refused; lastly, each brought an earthenware bowl, and Buddha causing them to unite in one, lest there should be jealousy, accepted the one from all. This bowl is now said to be kept in a palace at the bottom of the sea, but on the event of Maitreya, the next Buddha of the present world age, it will divide into the original four, each of which is to be guarded by one of the four regents, as it is the palladium of Buddhism. Height, 9½ inches. Laos, Further India. (Cat. No. 217606, U.S.N.M.)

38. *Buddha.*—Bronze. Similar to No. 32. Good workmanship. Height, 10½ inches. Laos, Further India. (Cat. No. 217509, U.S.N.M.)

39. *Buddha.*—Old bronze. Seated in witness position. With inscribed base. Height, 10½ inches. Laos, Further India. (Cat. No. 217510, U.S.N.M.)

40. *Buddha.*—Bronze. Seated in the witness position. With seven rays issuing from the crown of the head. Height, 9 inches. Laos, Further India. (Cat. No. 217514, U.S.N.M.)

41. *Buddha.*—Bronze. Similar to preceding No. 40. Height, 10½ inches. Laos, Further India. (Cat. No. 217525, U.S.N.M.)

42. *Buddha.*—Bronze, richly gilded and chased. Seated in witness position on an ornamental triple throne. The robe, which is thrown over the left shoulder, is adorned in chased work with lotuses and other designs and studded with colored stones. On the front of the throne is a sort of shield, or perhaps intended to represent a cover hanging down. Height, 7 inches. Laos, Further India. (Plate 35 (left), Cat. No. 217536, U.S.N.M.)

43. *Buddha or Bodhisattva.*—Bronze, richly gilded and chased. Standing on a triple base. The hands are raised in the attitude of veneration. The dress is decorated in chased work. From the wrists are suspended some ornaments in open and filigree work. On the shoulders, close to the neck, are similar ornaments. The *ushnisha* is surmounted by a spire. Height, 9 inches. Siam. (Plate 35 (center), Cat. No. 168501, U.S.N.M.) Collected by Gen. John A. Halderman.

44. *Buddha or Bodhisattva.*—Bronze, richly gilded and chased. Seated on a rock, western fashion; that is, both legs pendant (the "Maitreya pose"), with the hands resting in the lap. The dress is adorned as in No. 43. On the left of the seat a baby elephant is holding up a vessel with water for Buddha to drink, on the right a bear cub is presenting a honeycomb. Fine specimen of bronze work. Height, 8¼ inches. Laos, Further India. (Plate 35 (right), Cat. No. 217535, U.S.N.M.)

45. *Buddha.*—Old bronze. Seated in meditation. Heavy and careless casting. Height, 10½ inches. Laos, Further India. Cat. No. 217507, U.S.N.M.)

46. *Buddha.*—Wood, red lacquered and gilt. Standing on the lotus, with the arms hanging flat on the sides. Rude work. Height, 9⅝ inches. Laos, Further India. (Cat. No. 217579, U.N.S.M.)

47. *Buddha.*—Wood, lacquered and gilt. Similar to the preceding No. 46. On the base is an inscription. Height, 9½ inches. Laos, Further India. (Cat. No. 217581, U.S.N.M.)

48. *Buddha.*—Carved, of ivory and gilt. Standing with the posture of the arms the same as in No. 46. Height, 6 inches. Laos, Further India. (Cat. No. 217629, U.S.N.M.)

49. *Buddha and the earth goddess.*—In two parts. On the upper portion Buddha seated in meditation. The top of his head is covered with a headdress resembling a stupa. Beneath, on the base, is represented, in high relief, the goddess of the earth wringing her hair. In the contest of Mara with Buddha, when the latter invoked the earth goddess as witness for his merits (see p. 133), the goddess, squeezing her hair, caused a huge river to issue therefrom, which swept away Mara and his hordes. Wood, lacquered and

gilt. Height, 9 inches. Laos, Further India. (Plate 36 (left), Cat. No. 217559, U.S.N.M.)

50. *Buddha and the nagas.*—Bronze relief, representing Buddha seated in a shrine in the witness attitude. This is set in a lacquered and gilt wooden plaque which is framed by eight intertwined *nagas.* The nagas belong to the category of demigods in the syncretistic system of later Buddhism. They are serpents having the power to assume human form, fabled to reside under the Trikuta rocks supporting Mount Meru, the center of the universe in Buddhist cosmology, and also in rivers, lakes, etc., watching over treasures, causing rain and certain maladies, and becoming dangerous when in anger. They have been converted by Buddha and showed great veneration and zeal for him and his doctrine. Nagas are represented on sculptures as giving the infant Gautama his first bath, immediately after his birth. Muchilinda, the King of the Nagas, protected Buddha from the rain after his enlightenment. In Buddhist art they are represented either in their animal form, as on this shrine, or, more usual, in human form with a serpent placed over the head, or rather springing from behind the neck, as an ornament. Sometimes both forms are combined, the upper part being human with the heads crowned with serpents' hoods, while the lower part of the body, from the hips downward, is purely animal. Height, 11 inches; width, 6⅜ inches. Laos, Further India. (Plate 36 (center), Cat. No. 217595, U.S.N.M.)

51. *Buddha with disciples.*—Wood, lacquered and gilt. Buddha seated in meditation, as in No. 49. Around the base are, in high relief, eight disciples kneeling, with hands joined, in the attitude of adoration. Height, 6½ inches. Laos, Further India. (Plate 36 (right), Cat. No. 217594, U.S.N.M.)

52. *The earth goddess.*—Octagonal plaque, red lacquered, representing, in high relief the earth goddess wringing her hair. See above, under No. 49. Height, 10½ inches; width, 8½ inches. Laos, Further India. (Cat. No. 217564, U.S.N.M.)

53. *Buddha and nagas.*—Carved of horn, lacquered and gilt. Buddha, in the witness posture, is sheltered by three nagas in the shape of cobras rising above his head, their coils forming his throne. See above, under No. 50. Height, 5¼ inches. Laos, Further India. (Cat. No. 217630, U.S.N.M.)

54. *Buddha and disciples.*—Wood, lacquered and gilt. Buddha in the witness attitude, the throne set on an octagonal hourglass-shaped base. Upon the base are crudely carved in the round eight disciples kneeling with uplifted hands in adoration, surrounding the throne. Compare No. 51. Height, 8¾ inches. Laos, Further India. (Cat. No. 217604, U.S.N.M.)

55. *Buddha.*—Wood, lacquered and gilt. Seated in the witness position. The head covering is in form of an open lotus, from which proceed seven rays. The figure with its base is socketed into a throne formed of a crouching demoniac figure wound with the coils of two serpents, the tails of which he holds in his mouth. Perhaps intended for the Garuda, the mythical bird of India, who, like the Nagas (serpents), has the faculty of assuming human form, but is their deadly enemy, killing and injuring them whenever he can. Height, 15 inches. Laos, Further India. (Plate 37, Cat. No. 217566, U.S.N.M.)

56. *Buddha.*—Wood, lacquered and gilt. Seated in the witness attitude, with inscription on front of the base. Height, 7¼ inches. Laos, Further India. (Cat. No. 217570. U.S.N.M.)

57. *Buddha.*—Bronze, gilt and red painted. Found in the temple ruins of a buried city in Siam. Height, 21¼ inches. Siam. (Cat. No. 316327, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

58. *Buddha.*—Bronze, heavily gilt. Seated in the witness position. On the sole of the left foot are represented in low relief Buddhist "wheel of the law." Height 23 inches. Siam. (Cat. No. 316328, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

59. *Buddha.*—Bronze, gilt and red painted. Seated in the witness position on a lotus. Height, 20½ inches. Siam. (Cat. No. 316329, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

60. *Buddha.*—Bronze. Seated in the witness position on the lotus throne. Height, 20½ inches. Siam. (Cat. No. 316330, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

61. *Buddha or Bodhisattva.*—Bronze. Seated in meditation on the lotus throne. In the right hand is probably the begging bowl. The right foot is placed on the left, the reverse from the usual position. Height, 16¾ inches. China. (Cat. No. 316331, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

62. *Buddha or Bodhisattva.*—Bronze. Seated in meditation. The stand and halo are in openwork. On the stand, in the four corners, are four figures, probably the four guardians of the world. The halo is edged with flames, and has, in relief, a lion, tiger, and some other mythical animals. The stand and halo did not originally belong to the figure. Height, 12¼ inches. China. (Cat. No. 316332, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

63. *Buddha or Bodhisattva.*—Bronze, gilt. Seated in meditation on the lotus throne, wearing a diadem and necklace. Height, 7½ inches. China or Tibet. (Cat. No. 316333, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

64. *Buddha or Bodhisattva.*—Bronze gilt. Seated in the attitude of teaching. On the five spikes of the mural crown or diadem are in relief miniature figurines of Buddha, probably for the five celestial meditation Buddhas. Height, 7½ inches. China or Tibet. (Cat. No. 316334, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

65. *Buddha.*—Bronze. Seated in the witness position. Height, 8 inches. China. (Cat. No. 316335, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

66. *Buddha.*—Bronze. Seated in meditation. Height, 8 inches. China or Mongolia. (Cat. No. 316336, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

67. *Buddha or Buddhist saint* (*Lohan*).—Bronze. Seated in the "easy posture" on a carved wooden stand. Height, 5¾ inches. China. (Cat. No. 316337, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

68. *Buddha.*—Bronze. Seated in the witness position. From the head rise nine flames or rays which take the place of a halo. Found in the temple ruins of a buried city in Siam. Height, 24 inches. Siam. (Cat. No. 316325, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

69. *Buddha.*—Bronze, partly gilt. Seated in the witness position. From the head rise seven rays. Found in the temple ruins of a buried city in Siam. Height, 22¼ inches. Siam. (Cat. No. 316326, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

70. *Buddha.*—Wood, lacquered and gilt. Seated in the attitude of teaching on lotus throne in lacquered shrine. Height of shrine, 15 inches. Japan. (Cat. No. 316338, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

71. *Buddha.*—Carved sandal-wood. Seated in meditation in lacquered shrine. Height of shrine, 8½ inches. Japan or India. (Cat. No. 316339, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

72. *Buddha.*—Bronze. Seated in the witness posture on lotus throne, which rests on a base. Height, 9 inches. Laos, Further India. (Cat. No. 217517, U.S.N.M.)

73. *Buddha.*—Wood, lacquered and gilt. Seated in witness position on a double lotus. The robe in form of a folded shawl covers his left shoulder. Height, 8⅜ inches. Laos, Further India. (Cat. No. 217561, U.S.N.M.)

74. *Buddha.*—Wood, lacquered and gilt. Standing. The head is surmounted by seven rays. Fine work, but both arms are broken off. Height, 8 inches. Laos, Further India. (Cat. No. 217580, U.S.N.M.)

75. *Buddha.*—Bronze. Seated in witness position. The robe is folded over the left shoulder, falling over the knees. Height, 5½ inches. India. (Cat. No. 158324, U.S.N.M.)

76. *Buddha.*—Bronze, gilt. Similar to No. 72. Height, 10 inches. Laos, Further India. (Cat. No. 217534, U.S.N.M.)

77. *Buddha or Bodhisattva.*—Bronze. Seated. The head is bent forward and is covered with a high-peaked crown. The arms are adorned with armlets and bracelets. The hands, with fingers bent, are held one over the other. Height, 6¼ inches. Japan. (Plate 38 (left), Cat. No. 220138, U.S.N.M.) Gift of Miss Eliza R. Scidmore.

78. *Buddha.*—Bronze. Seated in meditation on an ebony chair carved with lotus in openwork. The protuberance (*ushnisha*) on the head is gathered to a knot or tuft and is surrounded with a sort of diadem in openwork. The robe is fitted around the neck, covering both shoulders, incasing the arms in wide sleeves and falling down in ample folds over the knees. Height, 9½ inches. China (Plate 38 (center), Cat. No. 281273, U.S.N.M.) Gift of Mrs. Belle Bushnell.

79. *Buddha.*—Bronze chased. Seated on an ornamental throne, with something like a shield in front, similar to No. 42. The right hand is holding a rice ball, while the left rests on the knees. It is the custom of the temple service in Laos to place a vessel of steamed rice and a vessel of water before the image of Buddha. Height, 5½ inches. Laos, Further India. (Plate 38 (right), Cat. No. 217515, U.S.N.M.)

80. *Buddha or Bodhisattva.*—Bronze, originally gilded, but the gilding has largely disappeared. Seated in meditation. The form of the protuberance, the arrangement of the robe, and the mural crown or diadem are the same as in No. 78. This figure is, in addition, adorned with necklaces and pendants and holds in the hands a mace or scepter. Height, 7½ inches. China. (Cat. No. 236805, U.S.N.M.) Lent by August Wall.

81. *Buddha.*—Soft stone. Seated, with the hands resting squarely on the knees. The head is covered with a low, flat cap. The robe covers both shoulders and falls in folds over the knees. Height, 13½ inches. Torai, Korea. (Cat. No. 151600, U.S.N.M.)

82. *Buddha.*—Bronze. Seated in witness position. The throne is raised on three legs. Height, 6¾ inches. Laos, Further India. (Cat. No. 217518, U.S.N.M.)

83–4. *Buddha.*—Wood, lacquered and gilt. Seated in witness position on an hourglass-shaped base. Height, 7¾ inches. Laos, Further India. (Cat. No. 217568–9, U.S.N.M.)

85. *Buddha.*—Wood, lacquered and gilt. Seated with hands folded in the robe in lacquered and gilt shrine. Height, 5¾ inches. Japan. (Cat. No. 311798, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

86. *Buddha.*—Wood, gilt. Standing in the gift-bestowing attitude. The left hand is broken off. Height, 4¾ inches. Japan. (Cat. No. 154271, U.S.N.M.)

87. *Buddha.*—Wood, lacquered and gilt. Standing in the gift-bestowing attitude. Height, 6 inches. Kobe, Japan. (Cat. No. 154822, U.S.N.M.)

88. *Buddha.*—Wood, lacquered and gilt. Seated in the witness posture. Height, 5½ inches. Laos, Further India. (Cat. No. 217587, U.S.N.M.)

89. *Buddha.*—Bronze. Seated in witness position. Height, 7¼ inches. Laos, Further India. (Cat. No. 217519, U.S.N.M.)

90. *Buddha.*—Bronze, gilt. From the top of the head issue three rays. The base on which the lotus throne rests is adorned with a frieze of openwork in which are set five figurines in pointed arches. Perhaps intended for the five Buddhas of the present world-age (*Kalpa*), of whom Gautama was the fourth, and the fifth is still to appear as Maitreya, the Buddha of love. Height, 6¼ inches. Laos, Further India. (Cat. No. 217520, U.S.N.M.)

91. *Buddha.*—Wood, lacquered and gilt. Standing in the attitude of gift bestowing. Height, 4¾ inches. Japan. (Cat. No. 127274, U.S.N.M.)

92. *Buddha.*—Marble. Seated in the witness position. The robe, in form of a folded shawl, is thrown over the left shoulder. Height, 6 inches. Burma. (Plate 39 (left), Cat. No. 151432, U.S.N.M.)

93. *Buddha.*—Gray alabaster. Seated in the witness position. The head is surmounted by a stupa-like crown, with a sort of halo behind it, while the arms are adorned with armlets. Height, 7¼ inches. Burma. (Plate 39 (center), Cat. No. 129543, U.S.N.M.)

94. *Buddha.*—Gray alabaster. Seated in the witness position. Height, 8 inches. Burma. (Plate 39 (right), Cat. No. 175192, U.S.N.M.)

95. *Buddha.*—Gray alabaster. Seated in the witness position. Height, 4¾ inches. Burma. (Cat. No. 311813, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

96–7. *Buddha.*—White limestone. Seated in the witness position. Height, 8¾ inches each. Burma. (Cat. Nos. 175191, 175192, U.S.N.M.)

98. *Buddha.*—White alabaster, red lacquered and gilt. Seated in the witness position, the lotus resting on a high base which is inscribed on the back. The garment is folded on the left shoulder. On the head is the high-peaked crown and round the neck three bands. Height, 17⅝ inches. Laos, Further India. (Cat. No. 217612, U.S.N.M.)

99–100. *Buddha.*—White alabaster. Similar to No. 98. These alabaster figures are rather crudely carved. The eyes and mouth are indicated by mere lines, the dress is represented by a gilded band or sash on the left shoulder. But they are highly valued by the Laos Buddhists on account of their being white, which is believed to be due to a Deva (semidivine being) guarding the figures and keeping them white and pure. During a drought they are carried in procession to cause a rainfall. Height, 4 to 8¼ inches. Laos, Further India. (Cat. Nos. 217614–217624, U.S.N.M.)

101. *Buddha.*—Wood, lacquered and gilt. Standing on a double lotus, which is surrounded by an hexagonal railing, resting on a richly carved and gilt triple base. There is a double *urna* (precious bead) over the forehead and between the eyebrows as in No. 1. The robe covers both shoulders and comes down in graceful folds to the feet. The cast of the face and the arrangement of the drapery exhibit strong Greek influence. The halo, in form of a fig leaf, rises from the lotus base and terminates in a sharp point overarching the head. The arms, which probably were in the posture of affording protection, are missing. Height of the figure, 12 inches; of the base, 6 inches. Japan. (Cat. No. 154271, U.S.N.M.)

102. *Buddha.*—Wood, black lacquered and gilt. Seated in the witness position. Height, 5½ inches. Laos, Further India. (Cat. No. 217591, U.S.N.M.)

103. *Buddha.*—Bronze, gilt. Seated in the witness position. Height, 5¼ inches. Laos, Further India. (Cat. No. 217608, U.S.N.M.)

104. *Buddha or Bodhisattva.*—Bronze, richly gilt with various adornments. Much oxidized. Height, 3 inches. Laos, Further India. (Cat. No. 217529, U.S.N.M.)

105. *Buddha.*—Wood, lacquered and gilt. Witness position, with the posture of the hands reversed; that is, the left hand is pointing to the earth, instead of the right. Rudely carved. Height, 3½ inches. Laos, Further India. (Cat. No. 217586, U.S.N.M.)

106. *Buddha.*—Old bronze relief. Buddha walking, stepping out with the left foot. The head is facing front, while the body is slightly turned to the left. The left arm is raised to the breast, while the right hangs flat on the side. Shows Greek influence. Height, 4⅝ inches. Laos, Further India. (Cat. No. 217530, U.S.N.M.)

107. *Buddha.*—Wood, lacquered and gilt. Seated in meditation. Rude carving, and there is no throne or base. Height, 2½ inches. Laos, Further India. (Cat. No. 217588, U.S.N.M.)

108 *Buddha.*—Made of a gummy substance, lacquered and gilt. Seated in meditation. Height, 3¾ inches. Laos, Further India. (Cat. No. 217590, U.S.N.M.)

109. *Buddha.*—Wood, lacquered and gilt. Seated in witness position. Height, 2⅝ inches. Laos, Further India. (Cat. No. 217589, U.S.N.M.)

110. *Buddha.*—Bronze, lacquered and gilt. Seated in witness position. Height, 2⅞ inches. Laos, Further India. (Cat. No. 217531, U.S.N.M.)

111. *Buddha.*—Bronze, gilt. Seated in meditation. Crude work. Height, 3½ inches. Laos, Further India. (Cat. No. 217532, U.S.N.M.)

112. *Buddha.*—Bronze, lacquered and gilt. Seated in the witness position. Height, 2¼ inches. Laos, Further India. (Cat. No. 217533, U.S.N.M.)

113. *Buddha.*—Seated in the witness position. The head is of silver; the body and base of a gummy substance which has been overlaid with a casing of silver foil, most of which has disappeared. The base is traced with a net pattern and checkers. Height, 6 inches. Laos, Further India. (Cat. No. 217609, U.S.N.M.)

114. *Buddha.*—Similar to the preceding No. 113. On the base are tracings of a net pattern and floral designs. Height, 5 inches. Laos, Further India. (Cat. No. 217610, U.S.N.M.)

115-6. *Buddha.*—Seated in the witness position. Made of a gummy substance, overlaid with silver foil. The bases are decorated with a tracing of geometrical designs. Height, 2 to 2½ inches. Laos, Further India. (Cat. Nos. 217553–217558, U.S.N.M.)

117. *Buddha.*—Brass. Seated in meditation in lacquered and gilt shrine. Height, 3¾ inches. Japan. (Cat. No. 77125, U.S.N.M.)

118. *Buddha.*—Wood, lacquered and gilt. Seated in the witness position. Height, 4½ inches. Laos, Further India. (Cat. No. 217592, U.S.N.M.)

119–20. *Buddha.*—Bronze relief, gilt. Seated in the witness position on a double lotus throne within an arch which rests on columns. Height, 4 inches; width, 1⅞ inches. Laos, Further India. (Cat. Nos. 217641 and 217643, U.S.N.M.)

121. *Buddha.*—Carved flat shrine or niche, black and red lacquered, set with beads of colored glass. In the recess of the niche is a bronze

relief representing Buddha seated under a canopy in the witness posture. In the background is seen the sacred Bo tree under which Gautama attained to Buddhahood. Height, 8½ inches. Laos, Further India. (Cat. No. 217576, U.S.N.M.)

122. *Buddha in a niche or shrine.*—Similar to the preceding (No. 121), only that in this the attitude is of meditation. The head of the Buddha figure is broken off. Height, 8 inches. Laos, Further India. (Cat. No. 217577, U.S.N.M.)

123. *Buddha.*—Bronze relief, representing Buddha seated in the witness posture on a double throne with a halo in shape of a fig leaf. Height, 3½ inches; width, 1½ inches. Laos, Further India. (Cat. No. 217692, U.S.N.M.)

124. *Buddha.*—Antique ivory carving, in form of a pointed cone, gilt and mounted. Obverse, two seated Buddhas, one above the other, the upper in meditation, the lower in the witness attitude; reverse, the sacred Bo tree. Height, 9½ inches. Laos, Further India. (Cat. No. 217627, U.S.N.M.)

125. *Buddha.*—Antique ivory carving, in form of a pointed cone, gilt and mounted. On both sides, Buddha in the witness position under the Bo tree. Height, 6½ inches. Laos, Further India. (Cat. No. 217628, U.S.N.M.)

126. *Buddha.*—Terra cotta relief. Buddha, in the attitude of gift bestowing, standing on a lotus which rests on an elaborately carved base. The dress, which covers the whole body, is adorned with horizontal bands modeled of floral designs in relief. On the arms are bracelets. On either side of the figures are richly carved columns which closed on to an arch which has broken away. The relief is of ancient Cambodian workmanship and was apparently removed from the wall decorations of a temple. Height, 7¾ inches; width, 3¼ inches. Laos, Further India. (Cat. No. 217638, U.S.N.M.)

127. *Buddha.*—Terra cotta relief (fragment), showing Buddha seated in meditation. Over his head is an umbrella, and on the sides lotus buds (?). Height, 5 inches; width, 3½ inches. Laos, Further India. (Cat. No. 217632, U.S.N.M.)

128–132. *Buddha.*—Old terra cotta reliefs, representing Buddha in the witness position. Height, 2½ to 2¼ inches. Laos, Further India. (Cat. Nos. 217634–217637, U.S.N.M.)

133. *Buddha.*—Clay plaque, rounded at the top, with a raised rim all around. Inside is a miniature figurine of Buddha in the center, surrounded by some 50 still smaller figurines of disciples. Height, 4½ inches; width, 3¾ inches. India (?). (Cat. No. 276834, U.S.N.M.)

134. *Plaster cast of the face of Buddha.*—From an ancient statue in Korea. Height, 9¼ inches. Korea. (Cat. No. 129594, U.S.N.M.)

135. *Buddha.*—Bust, made of a gummy substance, lacquered and gilt. Height, 5 inches. Laos, Further India. (Cat. No. 217611, U.S.N.M.)

136. *Buddha in a double shrine.*—Wood, carved, lacquered, and gilt. Japan. Height, 20 inches. (Cat. No. 277567, U.S.N.M.) Gift of Mrs. B. H. Buckingham and Miss Isabelle C. Freeman.

137. *Buddha.*—Seated in the witness position in a shrine. Wood, carved, lacquered, and gilt. Height, 6 inches. Japan. (Cat. No. 276174, U.S.N.M.) Gift of Mrs. Julian-James.

138. *Buddha.*—Statuette of wood, carved, lacquered, and gilt. Japan. (Cat. No. 276175, U.S.N.M.) Gift of Mrs. Julian-James.

139. *Buddha.*—Statuette of alabaster, painted and gilt. Represented upon a rudely carved base in the witness position. Height 18¼ inches. India. (Cat. No. 317009, U.S.N.M.) Gift of William Lilly.

140. *Buddha.*—Statuette of alabaster, painted and gilt. Represented seated in witness position. Height, 14½ inches. India. (Cat. No. 317010, U.S.N.M.) Gift of William Lilly.

141. *Buddha.*—Statuette of alabaster. Represented seated in witness position. Height, 11½ inches. India. (Cat. No. 317011, U.S.N.M.) Gift of William Lilly.

142. *Buddha or Bodhisattva.*—Bronze, chased and gilt. Seated in meditation on double lotus. Adorned with earrings, necklaces, and bracelets. On the upper palm is a hole in which was inserted some attribute. The head is surmounted by a stupa. Height, 9 inches. Tibet. (Cat. No. 315106, U.S.N.M. Gift of Mrs. John Van Rensselaer Hoff.

143. *Buddha.*—Bronze. Represented seated on a lotus throne in the attitude of granting protection. Height, 6¾ inches. Nepal. (Cat. No. 315106, U.S.N.M.) Gift of Mrs. John Van Rensselaer Hoff.

144. *Buddha.*—Bronze, gilt. Seated in meditation on the lotus throne. Adorned with diadem, earrings, necklaces, and bracelets. The statue was bought at the auction of Mr. Bavier's things in Shanghai, China. It was taken from the Imperial Palace when Peking was looted after the Boxer uprising. Inside the statue are many prayer rolls wrapped up in yellow silk. Height, 17 inches. Peking, China. (Cat. No. 316600, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

145. *Buddha.*—Statuette of brass. Represented standing upon a lotus flower which rests on an hexagonal triple base, with a leaf-shaped halo in openwork. Height, 4¼ inches. India. (Cat. No. 317655, U.S.N.M.) Bequest of Miss Nettie Lovisa White.

146. *Buddha.*—Statuette of wood, carved and gilt. Represented seated in meditation on a lotus which rests on a double base, with a leaf-shaped halo behind. Inclosed in a lacquered shrine. Height, 5¾ inches. Japan. (Cat. No. 329755, U.S.N.M.) Gift of Miss Alice Tracy Thayer.

147. *Buddha.*—Statuette of wood, carved, lacquered, and gilt. Represented standing on a lotus which rests on a tangle of flowers within some sort of a throne. The latter is set on an elaborately carved triple base. On the lowest base are at either end Kirins. Height, 13½ inches. Japan. (Cat. No. 325103, U.S.N.M.) Gift of Miss Carrie S. Tisdel.

148. *Bronze head of Buddha.*—From a statue found in the ruins of the Wat-Pra-Shan-Tan temple, near Lakawu Lampang. The face shows a noble tranquil expression. From the crown of the head issue five rays. Traces of gilding are discernible. Height, 6 inches. Laos, Further India. (Cat. No. 217511, U.S.N.M.)

149. *Terra cotta head of Buddha.*—From a statue found in the ruins of Wat-Yaphra-Khaw, "the temple of the women of the white cloth." Fine work. Laos, Further India. (Cat. No. 217639, U.S.N.M.)

150. *Buddha figurines in clamshell.*—These images on a shell are made by the natives of China by taking a large kind of clam (*Alasmodonta*), and gently attaching leaden images of Buddha under the mantle, after which it is thrown back into the water. Nacre is deposited over the lead, and after a few months the shells are retaken, cleaned, and sent abroad as proofs of the power and presence of Buddha. 6½ by 4¾ inches. Ningpo, China. (Plate 40, Cat. No. 127111, U.S.N.M.)

151. *Parinirvana.*—Buddha dying, or, as the Buddhist ritual expresses it, entering nirvana. Alabaster. Length, 34 inches. India. (Plate 41, Cat. No. 158322, U.S.N.M.)

152. *Parinirvana.*—Buddha entering nirvana. Wooden canopy, red and gold lacquered. It consists of a square base around the edges of which are set uprights and at one end is a panel carved in openwork, while the roof has extended eaves. On the platform is a figure of Buddha lying on the right side, the head resting on some low support, surrounded by eight disciples. Of these one holds a vase (with medicine, or the ambrosia of nirvana), another is weeping, and the hands of the rest are in the posture of adoration. One of the disciples is missing. Height, 21 inches; length, 13 inches; width, 9 inches. Laos, Further India. (Plate 42 Cat. No. 217668, U.S.N.M.)

153–154. *Parinirvana.*—Buddha entering nirvana. Antique bronzes, representing Buddha lying on his right side, his head resting on a round pillow. Height, 4 inches; length, 7 to 8½ inches. Laos, Further India. (Cat. Nos. 217512, 217516, 217526, 217527, U.S.N.M.)

155. *Parinirvana.*—Buddha entering nirvana. Terra cotta relief, gilt. Length, 4¼ inches. Laos, Further India. (Cat. No. 217633, U.S.N.M.)

156. *Buddha reclining (passing into nirvana).*—Alabaster, gilt and encrusted with colored stones. Length, 2 feet 5 inches. Burma. (Cat. No. 216130, U.S.N.M.) Bequest of S. S. Howland.

157. *Buddha reclining.*—Bronze. Length, 10 inches. Burma. (Cat. No. 216129, U.S.N.M.) Bequest of S. S. Howland.

158. *Buddha.*—Bronze. Represented reclining (entering nirvana). The eyes are inlaid. Round the brow is a sort of diadem, formed of a band encrusted with pieces of colored glass. Length, 9¾ inches. Burma. (Cat. No. 315526, U.S.N.M.) Bequest of Alfred Louis Moreau Gottschalk.

159. *Horns of Buddha.*—Bronze, lacquered and gilt. According to the tradition preserved in the Jatakas, which form a part of the Buddhist sacred literature, Gautama had passed through 550 existences in all created forms—as God, as man, as animal—till in his last incarnation, as the son of Suddhodanna, he appeared as the savior of mankind. These horns are believed by the Laos to be the actual horns of Buddha from a former incarnation as a bull. They were found at a relic shrine (stupa) claimed to have been erected on the spot where this bull is said to have died. The shrine and the lake near by still bear the name of this bull and are regarded as a sacred spot. On the front of the horns is carved in archaic style Buddha in the witness position; on the back, standing with the arms hanging flat on the sides. Height, 7¾ inches; length of the base, 8¾ inches. Laos, Further India. (Plate 43 (upper), Cat. No. 217625, U.S.N.M.)

160. *Buddha's footprint (Buddhapada).*—Cast from the original at Buddhagaya, Magadha, India. Supposed footprints of Buddha are found in various Buddhist countries, to which devout Buddhists make pilgrimages and present offerings. Most celebrated are the footprints on the gateways of the tope of Sanchi, in Bhopal (central India) on which are marked beside the wheel 108 compartments, each occupied by some sacred object, (as a trident, a flower, a candle, a book, angels, the planets, etc.).[30] Length, 25½ inches. India. (Plate 43 (lower), Cat. No. 76219, U.S.N.M.)

### 2. IMAGES OF BODHISATTVAS AND OTHER DIVINE BEINGS

161. *Amitabha.*—Wood, lacquered and gilt. Seated in the "easy pose" (*lalita sana*), the left leg hanging down with inclination slightly inward, the right drawn up and loosely bent. The ushnisha is gathered to a knot or tuft. The forehead was adorned with a metal

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[30] Most famous is the footprint on Adam's Peak in Ceylon, which Buddha is said to have left on the occasion of his mythical visit to Ceylon. The cavity of about 5 feet long on the summit of the peak has been claimed by the Buddhists for Buddha, by the Sivaites for Siva, by the Christians for St. Thomas who, according to tradition, had carried Christianity to India, and by the Mohammedans for Adam, who alighted on it when he was expelled from Paradise. The name Adam's Peak was given to the mountain by the Portuguese, who called it *Pico de Adam.* The Portuguese authorities were divided between the conflicting claims for the footprint of St. Thomas and the eunuch of Queen Candace, mentioned in Acts viii, 27. The footprint of Buddhagaya is now worshipped as that of Vishnu.

ornament resembling a diadem, which has fallen off. The dress is elaborate and ornate. The right hand holds a wand or scepter; the object which was in the left hand is missing. Behind the head is a circular halo and another one behind the body, both with a beaded border and set in a fig leaf-shaped aureole carved with scrolls in open work. The seat represents a rock round which is coiled a dragon, the emblematic mythical animal of China and Japan. Amitabha, or as the Japanese name him, Amida, is one of the five celestial meditation (*dhyani*) Buddhas, who rules over the Sukhavati heaven of the west. He is the celestial reflex or counterpart of Guatama Buddha. He is the "Buddha of infinite light," and is in the entire northern Buddhism the most popular divinity and his image the most widely spread. The identification of this figure as that of Amitabha is, however, tentative. Height of the figure, 25 inches; of the base, 19 inches; length of the base, 20 inches; width, 16 inches. Japan. (Plate 44, Cat. No. 154964, U.S.N.M.)

162. *Amitabha.*—Wood, lacquered and gilt. Seated in meditation on a full-blown lotus throne which is supported by a lion couchant on a rock which rests on a plinth, in a wooden shrine. The head wears an elaborate crown, in a filigree work. On the ears are similarly worked ornaments from which a necklace or chain hangs down over the breast. Height of the figure, 12½ inches; of the shrine, 24 inches. Shei Sheiva, Japan. (Cat. No. 154293, U.S.N.M.)

163. *Tse-pa-med* (*Sanskrit Amitayus*).—Bronze, chased and gilt. Amitayus with the Tibetan Buddists is the active spiritual reflex of Amitabha and is worshipped as the Buddha of long life (while Amitabha is the Buddha of "boundless light"). The Chinese confuse him with Amitabha. He is represented seated on a double lotus, holding before him in his right hand a bowl (often a skull) filled with water of life, which is one of the eight luck-compelling symbols of ancient India, the left hand rests with upturned palm in his lap under the right. The head is painted in blue.[31] Height, 8 inches. Dolon Nor, Tibet. (Cat. No. 130400, U.S.N.M.)

164. *Kuan-Yin.*—Porcelain, seated on a lotus around which is coiled a dragon; the right hand holds a child, the left rests on her knee, and on the sides are a male and female suppliant. Kuan-Yin, in Japan, Kuannon, her full name being Kuan-Shai-Yin, signifying, "a being who hears or perceives the cries of man," is in both countries the goddess of mercy and the female transformation of Avalokitesvara

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[31] "Copper is found both native and in the form of pyrites in Tibet, where it is wrought with uncommon perfection. Several localities are well known for their famous foundries, which supply the whole of the Buddhist east with statuettes of divinities. Lhasa has a special reputation for small figures in gilt copper, which are esteemed the more the smaller they are. The statuettes made by the monks and craftsmen of Tashilumppo are equally esteemed. Most of the bronze statuettes come from the workshops of the Tsang and Khams Provinces. The bronzes from the region last named are famous for the perfection of their execution in details and their wonderful patina."—Vincent A. Smith, A History of Fine Arts in India and Ceylon, Oxford, 1911, p. 198.

("the one who looks down from above," namely, upon suffering humanity with compassion), the emanation or contemplation (*dhyani*) Bodhisattva of Amitabha, of whom Gautama Buddha was the earthly embodiment. Avalokitesvara has, therefore, charge of the world until Gautama's successor, the next Buddha in the person of Maitreya appears. Kuan-Yin is bodily healer as well as conveyor of the souls to the Paradise of Amitabha in the "bark of salvation." Seven cases of distress are generally specified in which she is ready to extend her hand of mercy: Dangers caused by the sword; fetters or chains; fire; water; demons; goblins; and an enemy. Sometimes danger by storm is added, to make four couples complete. As child bestowing, she is represented carrying a male infant in her arms and is invoked by women desiring offspring. Her worship is most widely extended in China and Japan. Height, 8½ inches. Foochow, China. (Plate 45, Cat. No. 216026, U.S.N.M.) Gift of Gen. G. W. Bailey.

165. *Kuannon.*—Wood, painted and decorated. Standing on a blue base, holding an infant in the left hand. Face, hands, bosom, and infant are painted white, the lower dress, brownish green with broad gold border; the upper, blue. Height, 6 inches. Kobe, Japan. (Plate 46, Cat. No. 154824, U.S.N.M.)

166. *Kuannon.*—Lead, bronzed, standing in a shrine of plain wood on a green lotus, holding in her right hand a sort of scepter (*ju-i*), in the left, the precious ball (*mani*). Height, 7½ inches. Shigisan, Jamato, Japan. (Cat. No. 150581, U.S.N.M.)

167. *Kuan-Yin.*—Wood, painted. Holding infant. Faces, hands, and feet are painted white; the dress, brown. Height, 6 inches. Foochow, China. (Cat. No. 216027, U.S.N.M.) Gift of Gen. G. W. Bailey.

168. *Kuan-Yin* (*?*).—Pewter, red lacquered and gilt. Seated in meditation. Height, 9½ inches. China. (Cat. No. 311805, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

169. *Kuan-Yin.*—Copper, silvered. Statuette without base. The hands are wrapped in the voluminous folds of the dress, which, however, do not conceal the necklace with three pendants. The veil is drawn over the head and hangs down behind. Height, 4½ inches. China. (Cat. No. 311808, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

170. *Tshen-ju-Kuannon* (*thousand-handed Kuannon*).—Relief of indurated clay, representing the goddess with many arms standing on a lotus. The distinctive attribute of the goddess, namely, mercy, is illustrated in this realistic manner by an image with many hands that are ever ready to help the needy. Height, 3 inches. Kobe, Japan. (Plate 47 (left), Cat. No. 116220, U.S.N.M.)

171. *Kuannon.*—Wooden statuette painted and gilt, with six arms seated in lacquered shrine. Height, 4 inches. Japan. (Plate 47 (right), Cat. No. 154272, U.S.N.M.)

172. *Kuan-Yin, the goddess of mercy.*—Bronze. Seated in the easy position on a rock, a paroquet on her right, a vase on her left. Height, 15½ inches. China. (Cat. No. 316340, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

173. *Statuette of Kuan-Yin.*—Wood rudely carved. Represented holding child. Height, 8 inches. China. Gift of Miss Alice Tracy Thayer.

174. *Kuanti, Chinese god of war.*—Wood, carved, lacquered and gilt. Height, 24 inches. China. (Cat. No. 216150, U.S.N.M.) Bequest of S. S. Howland.

175. *The Chinese god of peace.*—Wood, lacquered and gilt. Height, 24 inches. China. (Cat. No. 216151, U.S.N.M.) Bequest of S. S. Howland.

176. *Kuanti, Chinese god of war.*—Sandal wood, carved. Standing on a mythical animal with two attendants, Kuanti, one of the deities of Taoism, was admitted into the temples of pacificistic Buddhism because as god of war he was considered as a valuable champion to enlist on the side of the true religion, and also because he was tutelary deity of the Manchu dynasty. Height, 5 inches. China. (Plate 47 (center), Cat. No. 158284, U.S.N.M.)

177. *Kuanti, Chinese god of war.*—Wood, carved, painted, and gilded. Height, 28 inches. China. (Cat. No. 158312, U.S.N.M.)

178. *Kuanti.*—Relief carved of basaltic lava, with an inscription in intaglio. Height, 15 inches; width, 9 inches. Yokohama, Japan. (Cat. No. 75060, U.S.N.M.)

179. *Tien-How.*—Indurated clay. Woman seated, holding in her right arm an infant, in the left hand a lotus. Originally a Taoist divinity, the "queen of heaven," Tien How is worshipped in China as the mother of Buddha, whom she had miraculously conceived. She laid her cloak upon an island when she bathed in the sacred Ganges. On returning she found a lotus bud in the garment and, having eaten it, she conceived Buddha. Perhaps it was this divinity which gave rise of the coordination of Avalokitesvara with Kuan-Yin. Height, 4¾ inches. China. (Cat. No. 130815, U.S.N.M.) Gift of Mrs. J. G. Bruff.

180. *Maitreya.*—Wood lacquered and silvered. Seated in meditation. Maitreya is the Bodhisattva of Gautama Buddha and the next and last Buddha to appear on earth during the present world-age (*kalpa*). He is the only Bodhisattva known to southern Buddhism (Burma, Ceylon, Siam). He is sometimes represented seated in European fashion, that is, with the legs let down, with the attributes of a vase (of ambrosia), and a wheel and lotus. Height, 9⅛ inches. Laos, Further India. (Cat. No. 217582, U.S.N.M.)

181. *Maitreya (?).*—Wood. Seated figure on a throne, wearing a crown, with the feet resting on a footstool. The right hand is resting

on the knee, the left on the breast, and beneath it is a carved mask of a monster. Height, 10 inches. China. (Cat. No. 216029, U.S.N.M.) Gift of Gen. G. W. Bailey.

182. *Jambyang* (*Sanskrit, Manjusri*).—Bronze, gilt and polished. The name Manjusri means something like "having a lovely brilliance." He is the Bodhisattva of the celestial Buddha Akshobhya, and is the representative of transcendental wisdom. He is represented seated, holding in his right hand the sword of knowledge with which he cleaves the clouds of mental darkness. His other attribute is a book which rests upon a lotus rising behind his left arm. The high diadem is painted blue. His principal temple is at Wu-tai-shan in the Chinese Province of Shanhsi. Height, 8 inches. Lhasa, Tibet. (Cat. No. 130396, U.S.N.M.)

183. *Bodhisattva* (*?*).—Wood, carved, gilt and encrusted with pieces of colored glass. Standing on a base, holding a long stalk extending from the feet to above the head and probably terminated in a lotus bud, which is broken away. The robe, richly carved with bands of floral designs and beaded lines, reaches down to the feet, ending in a train behind. Over this is a short closely fitted coat, descending to the hips, while from the arms hang folded scarfs. The head is covered with a diademed cap, from which rises a conical crown. The rather small ears have red stones attached to the lobes and are set in a triangular ornament. On the bosom is an ornament, formed of four lozenge-shaped pieces of glass with a boss in the center. Height, 19¾ inches. Burma or Siam. (Plate 48 (left), Cat. No. 311804, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

184. *Bodhisattva* (*?*).—Bronze, cast and chased, gilt and polished. Standing on a base. The robe, descending to the feet, with a sort of waist held by a belt, is finely chased with floral designs. The hands, with the fingers bent and placed the right over the left, would indicate something like a wand or scepter, which is missing. Height, 9½ inches. China or Mongolia. (Plate 48 (right), Cat. No. 311807, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

185. *Drolma* (*Sanskrit, Tara*).—Bronze, gilt and polished; Tara, the name meaning "savioress," is the female energy or counterpart (*sakti*), of the compassionate Avalokitesvara and like him she shows her gracious disposition toward mankind by her right hand being stretched out in the gift-bestowing gesture, while the left holds a lotus stalk. An ornamental fillet with a crest in the middle adorn the forehead. The other ornaments are large circular earrings, a double necklace, a long string of beads fastened between the breasts, richly studded armlets, bracelets, and anklets, and an elaborate girdle. The headgear is painted dark green. Behind the left arm rises a lotus. Height, 6½ inches. Chamdo, Eastern Tibet. (Cat. No. 130395, U.S.N.M.)

186. *Drolma* (*Sanskrit, Tara*).—Brass. Similar to preceding No. 185. With a fig leaf shaped halo. Crude workmanship. Height, 5¾ inches. Tibet. (Cat. No. 311792, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

187. *Two statuettes of Tara* (*Drolma*).—Bronze, gilt, adorned with mural crowns or diadems, necklace, and armlets, and holding a lotus stalk. Height, 11 inches each. Tibet or Nepal. (Cat. Nos. 316341–316342, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

188. *Tara* (*Tibetan, Drolma*).—Bronze, gilt. Seated in meditation. Adorned with diadem, earrings, necklaces, and bracelets. Tibet. (Cat. No. 315107, U.S.N.M.) Gift of Mrs. John Van Rensselaer Hoff.

189. *Tara* (*Tibetan, Drolma*).—Old bronze. Seated on a high pedestal, and adorned with diadem, earrings, necklaces, and bracelets. In the upper palm is a hole in which was inserted some attribute. Tibet. (Cat. No. 315108, U.S.N.M.) Gift of Mrs. John Van Rensselaer Hoff.

190. *Tara* (*Tibetan, Drolma*).—Bronze. The necklaces were studded with colored stones, which have fallen out. Tibet. (Cat. No. 315109, U.S.N.M.) Gift of Mrs John Van Rensselaer Hoff.

191. *Marichi* (*Tibetan, Odzer Canma*).—Bronze, gilt. Seated in the "easy position," with six arms, holding various attributes. Originally the goddess of dawn, Merichi was coupled with the primeval productive sow, and is believed to be incarnated in the abbess of the convent of Palti Lake in Tibet. Tibet. (Cat. No. 315110, U.S.N.M.) Gift of Mrs. John Van Rensselaer Hoff.

192. *Fudo*.—Wood, carved and gilt. Seated in the easy position (*lalita sana*) on a rock, holding a sword in the right hand and a snare in the left, with a flame-shaped halo in open work, in a lacquered, gilt shrine. Fudo (the name meaning, "without movement") is considered as the Bodhisattva of Vairochana, the celestial reflex or meditation Buddha of Krakuchanda, the assumed first earthly (*manushi*) Buddha of the present world period. Fudo's function is to combat evil in the world, and his attributes are a sword and a snare to catch and bind the wicked and smite the guilty. In the funeral ritual of the Shingon sect of Japanese Buddhism a Fudo sword is placed in front of the celebrant in the belief that he takes charge of the soul after death. Fudo is also patron of soldiers. Height, 6½ inches. Japan. (Plate 49 (left), Cat. No. 311812, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

193. *Tamdrin, or Tamdin* (*Sanskrit, Hayagriva*).—Bronze, gilt and polished, Hayagriva-Tamdrin is one of the eight dreadful gods, united by the Tibetans in the group of Dragshed ("terrible slayer"). They are Hindu or local Tibetan gods brought into the Buddhist

system as protectors of the true faith against the demons of their several spheres. They are represented as beings of ferocious aspect, with broad and hideous heads, protruding tongues, and huge teeth. Their limbs are enormously strong, but short, and their bodies are misproportioned; they are surrounded with flames or smoke, and on their forehead they bear a third eye (the "eye of wisdom"). In the present figure Hayagriva-Tamdrin is represented kneeling on his left knee, with three faces of hideous expression, and on his head a crown of flames (painted red). Around his waist is a girdle of leaves, and a large rosary hangs around his neck. He has six arms. In his upper right hand he holds a snare to catch the demons, and in the lower an arrow; in his upper left hand is a three-leaved flower (?) and in his lower left a bow. The middle right hand which he holds before him has in it the vajra (Tibetan dorje), the thunderbolt of Indra, the Hindu god of the atmosphere; the middle left hand is empty, the thumb touching the second and third fingers, the index and little finger held extending. He is horse-necked and frightens the demons by his neighing. For this reason the Mongolians consider him protector of horses. Height, 8 inches. Lhasa, Tibet. (Cat. No. 130398, U.S.N.M.)

194. *God of riches* (*Jambala or Kubera, Tibetan, Gunkar Yizin Norbu*).—Bronze, gilt and polished. The god of riches is one of the Dragsheds (for which see No. 193). He also appears as one of the four world guardians (*Lokapalas*), who dwell around Mount Meru, the reputed center of the Buddhist world. He is 3-faced, with a crown of flames (painted red), standing on two elephants. He has six legs and arms adorned with anklets and bracelets. The middle hands are held before him with offerings in them. The upper right hand holds a *vajra* (*dorje*, the thunderbolt of Indra), the upper left a three-forked club, perhaps intended to represent the *trisula*, or trident, the scepter of the Hindu god Siva. The lower right a small hand drum (*damaru*), and the lower left a snare. Height, 4½ inches. Lhasa, Tibet. (Cat. No. 130399, U.S.N.M.)

195. *Kubera.*—Wood, painted, in lacquered shrine. Represented with six arms holding various objects, as a club, snare, the *dorje*, drum. Height of shrine, 8 inches. China or Tibet. (Cat. No. 316343, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

196. *Gandharva.*—Wood, red lacquered and gilt. Human kneeling figure in the attitude of adoration, set on wings. The Gandharvas belong to the Devas, secondary deities or attendants. In the Hindu system, whence they were introduced into Buddhism, they are the musicians of Indra, who with their master serve and worship Buddha. They are sometimes represented with a human bust on the body of a bird, playing a musical instrument. Height, 6 inches. Laos, Further India. (Cat. No. 217607, U.S.N.M.)

197. *Maha Upakut.*—Wooden figure, lacquered and guilt. Represented with the hands pressed on the prominent abdomen, wearing a flat red cap in form of an open lotus and red garment thrown on the left shoulder. The Laos described the Maha Upakut as a son of Buddha, who was born in the water of the river god. His skin is rough in imitation of a fish's scales. They believe that touching his figure after it has been dedicated to the temple will cure pains of the stomach. Height, 10 inches. Laos, Further India. (Plate 49 (right), Cat. No. 217596 U.S.N.M.)

198–203. *Maha Upakut.*—Wood, lacquered and gilt. Similar to the preceding No. 197. Height, 2¼–6½ inches. Laos, Further India. (Cat. Nos. 217597–217601, U.S.N.M.)

204. *Daikoku.*—Wood, lacquered and gilt. Daikoku is one of the Japanese seven gods of good fortune (*Shichi-fuku-jin*) which are derived from Hinduism, Buddhism, Taoism, and Shintoism, and form a sort of popular appendage to Japanese Buddhism. They are, in the order of their popularity, as follows:

1. *Daikoku* (the "great black one") is Mahakala of the Hindus. But while the Hindu god is one of the most destructive and awe-inspiring deities of the Hindu pantheon, his Japanese counterpart is the smiling god of wealth. He is usually represented as a sturdy figure habited in the ancient dress of a well-to-do Chinese burgher, with a flat cap. In his right hand he holds the magic hammer, a single stroke of which gives wealth, while his left hand grasps the mouth of a sack that is slung across his shoulder. He stands or sits upon a well-filled pair of rice bales. The mallet being the attribute of miners, and the rice the product of agriculture, are emblematic of the two principal sources of the wealth of ancient Japan. Sometimes he also carries a turnip. His picture is frequently found at the entrance door to the house.

2. *Ebisu* (the "stranger") is, notwithstanding his name, an indigenous product of Japan. He was the younger brother of the Shinto sun goddess Amaterasu (from whom the emperors of Japan derived their descent). He somehow incurred the displeasure of his family and was expelled to the western sea, where he spent his remaining life as a fisherman. He is, accordingly, represented with a fishing rod in his right hand and a fish (*Pagrus cardinalis* or *major*, which is considered by the Japanese the most delicious provision on the table.) He is the patron of merchants and tradesmen and is usually in the company of Daikoku, the patron of the farmers.

3. *Benzaiten* (popularly abbreviated to Benten) is identified with Sarasvati, the spouse of Brahma, the Hindu goddess of eloquence and learning, and her character has remained the same in Japan. She is also the popular goddess of love and beauty and everything that adorns life. In Hindu mythology she is depicted as riding on a pea-

cock as her vehicle (*vahan*). In Japan she is often represented as standing or sitting on a dragon and holding a musical instrument.

4. *Bishamonten* (*Bishamon*) is the Hindu Kubera or Vaisravana, the god of riches and the Buddhist Maharaja of the northern quarter of Mount Meru (see above under No. 194). In Japan he is the god of strength and wealth, but also the patron of knowledge. He is usually represented as a stately knight, holding a model of a castle or tower and a spear and standing on a conquered foe, which symbolize his function as guardian warrior god.

5. *Hotei* ("linen bag") is believed to have been a Chinese priest who lived in the tenth century A. D., celebrated for his fatness, his love of children, and especially for always carrying a large linen bag, from which his name is derived. In China he is worshiped under the name of Pu-tai as an incarnation of Maitreya, the Buddha of the future. He is a sort of a Japanese Santa Claus, the god of mirth and laughter.

6. *Jurojin* ("old venerable man") is of Chinese origin. He symbolizes longevity. His attributes are a stag or crane, both (together with the peach and tortoise) being emblems of longevity.

7. *Fukurokuju* ("bliss, wealth, longevity"). His most prominent physical mark is his tall head, being at least twice as long as his face, as if an ordinary-sized cranium was not large enough to hold all his virtues, knowledge, and happiness. He is the companion of Jurojin, and their names and attributes are often interchanged.

Height of the Daikoku figure, 13 inches. Japan. (Plate 50 (right), Cat. No. 130458, U.S.N.M.)

205. *Daikoku.*—Lead, silvered. Height, 3 inches. Kobe, Japan. (Cat. No. 154827, U.S.N.M.)

206. *Ebisu.*—Lead, silvered. Height, 3 inches. Kobe, Japan. (Cat. No. 154826, U.S.N.M.)

207. *Jurojin.*—Sitting beside a stag. Bronze, black lacquered. Height, 2½ inches. Japan. (Cat. No. 311809, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

208. *Fukurokuju.*—Bronze. Height, 6¾ inches. China or Japan. (Plate 50 (left), Cat. No. 311811, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

209. *Fukurokuju.*—Miniature mask, brass, gold plated. Height, 1½ inches. China or Japan. (Cat. No. 311863, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

210. *Hotei.*—Bronze. Represented squatting, the right knee drawn up, holding in the right hand a chaplet. Height, 9¾ inches. China or Japan. (Cat. No. 316344, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

### 2. BUDDHIST SCRIPTURES (DHARMA)

The sacred books supposed to embody the word of Buddha are considered by Buddhists as forming the second member of the *Triratna*—the three precious ones—to whom the pious Buddhist daily takes his refuge. The books themselves receive divine honors. They are held materially sacred, are placed in high places and worshipped.

The two main divisions of Buddhism, the Hynayana and Mahayana, or the southern and northern schools, respectively (compare the introduction, p. 118), have different canons of scriptures. The southern canon is written in the Pali language and contains on the whole the older and purer exposition of Buddha's doctrines, though it already shows a considerable development. The scriptures of the Mahayana, or northern school, which are written parts in Sanskrit and in a mixed dialect of Sanskrit and Middle Indian or the Gatta dialect, parts in Chinese, Tibetan, Mongolian, and Japanese, are in their contents more or less influenced by Hinduism, and contain not only what is found in the Pali scriptures but a great deal more. The southern canon is about twice as large as the English Bible and is assumed to have been fixed in the third century B. C. and reduced to writing in Pali in the first century B. C. The northern canon is about a hundred times larger than the Pali canon. Thus, the Chinese scriptures are seven hundred times the amount of the New Testament, comprising 5,000 books, which represent 1,662 different works. The Tibetan canon, called *Ka-gyur* (Kan-jur), contains 100 or 108 volumes of about 1,000 pages each and representing 1,083 different works.

The Buddhist scriptures go by the name of the *Tripitaka* (three baskets), because when the scholars classified the sacred writings, which were written on palm leaves, the books were put into baskets. Another explanation expresses the idea of how the scriptures were handed down from one generation to another. In the Orient it is a common custom to have workmen stationed in a line who hand from man to man a series of baskets filled with something to be removed from one place to another. In the case of the scriptures it expresses figuratively the long line of teachers who handed down to generation after generation the teachings of the founder.

211. *Sacred writings of the southern Buddhists* (*Tripitaka*).—Printed edition in 39 volumes, in the Pali language (the sacred language of the southern Buddhists), and in the Siamese alphabet. The three "baskets" contain:

1. "*Vinaya-pitaka,*" collection of rules and precepts especially intended for the monks (vols. 1–8).
2. "*Suttanta-pitaka,* or *Sutras,*" containing discourses, proverbs, hymns, and legends for general instruction (vols. 9–28).

3. "*Abhidhamma-pitaka,*" devoted to the metaphysics of Buddhism (vols. 29–39).

Bangkok, Siam. (154,989.)

Presented by His Majesty Somdetch Phra Paramindr Maha Chulalonkorn Phra Chula Chom Klao, King of Siam, in commemoration of the twenty-fifth anniversary of his reign, March 20, 1895.

212. *Prajna Paramita* (*Tibetan, Shirab*).—Tibetan manuscript, written on 366 ornate cardboards, consisting of several layers of paper pasted together and varnished over with a black pigment, in gold letters, and held between two covers of lacquered and gilt wood. The Prajna Paramita, or "transcendental wisdom," properly, "the means of arriving at the other side of wisdom," consists of mythical discourses attributed to Buddha and addressed mostly to supernatural hearers on the Vulture's Peak at Rajagriba (the modern district of Patna, Bengal). It is the most sacred book of the Mahayanist scriptures. It is ascribed to Nagarjuna, a converted Brahman philosopher to Buddhism, who possibly lived in the second century A. D., and who is counted the fourteenth of the twenty-eight patriarchs of the Mahayana hierarchy. Nagarjuna alleged that he received the book from the Nagas, who dwell in the ocean (for which see above under No. 50), and they received it from the mouth of Gautama and kept it until a generation arose which was capable of understanding it. Height, 10 inches; width, 17½ inches; thickness, 7 inches. Tibet. (Cat. No. 237929, U.S.N.M.) Collected by Lieut. Col. L. A. Waddell, archeologist of the Indian Government expedition to Tibet in 1904–5, and presented by the Government of India.

213. *Buddhist Sacred Book.*—Written on palm leaves, which are held together between two boards by a cord passed through them. The writing is done by means of a sharp stylus, and then ink is rubbed over so as to make the markings with the stylus visible. Dimensions: 16 inches by 2½ inches by 1½ inches. Burma. (Cat. No. 216139, U.S.N.M.) Bequest of S. S. Howland.

214. *Printing block of wood in Manchu and Chinese characters.*—From the library of the Temple of the Colossal Buddha in the palace grounds of Peking. Length, 25 inches; width, 8 inches. Peking, China. (Cat. No. 222152, U.S.N.M.) Gift of Miss Eliza R. Scidmore.

### 3. BUDDHIST CONGREGATION (SANGHA)

#### SAINTS AND PRIESTS AND THEIR APPURTENANCES

215–216. *Pair of arhats.*—Wood, lacquered. Seated figures. The term *arhat* (Chinese, *lohan*, Japanese, *rohan*) is in a specific sense applied to the original disciples of Buddha, the apostles, who are variously counted from 10 to 500. More generally it designates a disciple or follower of Buddha who has attained the highest degree of perfection and completed the chain of existence so that he need not be born again. In a still wider sense it is applied to any virtuous and learned saint. The chief apostles or missionaries are usually provided with some attribute or emblem, such as a book or scroll, a fly whisk and vase, as seen on these figures, a jeweled snare, a crown, and so on, and receive worship in the temples. Height, 19½ inches. Tokio, Japan. (Plate 51, Cat. No. 130460, U.S.N.M.)

217. *Two Buddhist saints, (Arhats).*—Made of teak. Height, 2 feet. Burma. (Cat. No. 216132, U.S.N.M.) Bequest of S. S. Howland.

218. *Arhat.*—Bronze, gilt. Seated figure, with hands joined in the attitude of veneration. Height, 4 inches. Laos, Further India. (Cat. No. 217668, U.S.N.M.)

219. *Arhat.*—Wood, red lacquered and gilt. Kneeling figure, with hands joined. Height, 4¾ inches. Laos, Further India. (Cat. No. 217575, U.S.N.M.)

220. *Arhat.*—Bronze. Seated figure, with hands raised in reverence. The inscription on the base states that it was dedicated in the year 1151 of Buddha. Height 4½ inches. Laos, Further India. (Cat. No. 217513, U.S.N.M.)

221. *Arhat.*—Wood, lacquered and gilt. Kneeling figure, with hands folded in adoration. Height, 5¼ inches. Laos, Further India. (Cat. No. 217562, U.S.N.M.)

222. *Arhat.*—Wood, lacquered and gilt. Kneeling figure, holding begging bowl, or medicine base, with both hands of the outstretched arms. Height, 6¾ inches. Laos, Further India. (Cat. No. 217563, U.S.N.M.)

223. *Tibetan saint, supposed to represent Ch'os-bjin jamba.*—Bronze, gilt and chased. Seated in meditation, clothed in a mantle falling over the arms. The base is chased with floral designs. Height, 7¼ inches. Kumbum, Sifan, near the western frontier of China. (Cat. No. 167270, U.S.N.M.)

224. *Holy man, probably Chinese saint.*—Bronze, gilt. Seated in western fashion. Height, 6½ inches. Kumbum, Tibet. (Cat. No. 167269, U.S.N.M.)

225. *Saint.*—Terra cotta figurine, seated, holding begging bowl in front. Height, 3¾ inches. Tibet (?). (Cat. No. 311810, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

226. *Maha Krachai.*—Porcelain figure of a saint, apparently of Chinese make. It is called by the Laos Maha Krachai and regarded by them as a learned saint. It is the only figure outside of Buddha found in Laos temples. Height, 4 inches. Laos, Further India. (Cat. No. 217626, U.S.N.M.)

227. *Tsong-Khapa.*—Bronze. Tsong-Khapa was a Tibetan Buddhist saint and religious reformer who lived in the fifteenth century, A. D. Height 4½ inches. Tibet. (Cat. No. 316345, U.S.N.M.)

Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner .

228–229. "*Neophytes.*"—Wood, red lacquered and gilt. Kneeling figurines with heads bowed to the ground and joined hands to the right side of the head in the attitude of adoration. Height, 2 ½ to 3 inches. Laos, Further India. (Cat. Nos. 217571–217574, U.S.N.M.)

230. *Chinese Buddhist ecclesiastic.*—Wooden seated statue, clad in the regulation dress of Buddhist monk. These consist (1), of the lower garment (*antavarasatta*), fastened by a girdle at the waist; (2), the middle robe (*uttarasanga*); (3) the outer shawl (*sanghati*), a strip of yellow cloth, 10 to 20 feet long and 2 to 3 feet broad. It is thrown over the left shoulder and passed under the right arm, leaving the right shoulder bare. But both shoulders and the chest are covered by an inner vest on entering the house of a layman. And over all is thrown a plaited cloak or cape, crescentic in shape. Height, 50 inches. China. (Plate 52 (left), Cat. No. 127562, U.S.N.M.) Gift of the Chinese Centennial Commission, 1876.

231. *Buddhist priest's robes.*—Consisting of strips of yellow cloth. Ceylon. (Cat. No. 154979, U.S.N.M.)

232. *Buddhist ecclesiastic.*—Wood, painted. Seated in a chair in ceremonial robes. Height, 40 inches. China. (Plate 52 (right), Cat. No. 216028, U.S.N.M.) Gift of Gen. G. W. Bailey.

233. *Buddhist ecclesiastic.*—Wood, painted and gilt. Seated in ceremonial robes on a carved and gilt double base. Height, 3½ inches. Kobe, Japan. (Plate 53 (left), Cat. No. 154823, U.S.N.M.)

234. *Buddhist monk.*—Model carved in wood. Represented with fan, staff, beads, and vessels for receiving rice, all of which a Buddhist monk carries when begging. Height, 5¾ inches. Burma. (Plate 53 (center), Cat. No. 176647, U.S.N.M.) Gift of M. A. Tribolet.

235. *Two Buddhist monks, holding begging bowls.*—Carved on teak plaques. Buddhist monks shave their heads and wear a yellow robe. They get their living by begging each morning from house to house, when they collect rice and fruit enough for the morning and midday meal, as their rule forbids them eating after midday. The equipment of a Buddhist monk consists of a begging bowl (*patra*), and fruit bag, a rice spoon, a ewer, or water vessel (*uda patra*), a staff (*pinda*), a razor, a sewing needle, and a waistband. Measurements: Height, 2 feet; width, 1 foot 6½ inches. Burma. (Cat. No. 216147, U.S.N.M.) Bequest of S. S. Howland.

236. *Pair of ornamental begging bowls.*—Carved of wood and inlaid with pieces of looking-glass. Measurements: Height, 11½ inches; diameter, 16 inches. Burma. (Cat. No. 216138, U.S.N.M.) Bequest of S. S. Howland.

237. *Daruma.*—Glazed pottery. Represented seated holding a bowl. Daruma (Sanskrit, Bodhi Dharma), was the twenty-eighth

Indian and first Chinese Patriarch. He arrived in China in 520 A. D. and established himself in a temple in Loyang. During nine years of his stay there he remained sunk in profound meditation, neither moving nor speaking, so that his legs had become paralyzed owing to their long disuse. In popular art his figure is often treated in a humorous manner, being reduced to a comical head and round body without arms or legs, which are supposed to have withered away from disuse. Height, 12½ inches. Japan. (Cat. No. 325102, U.S.N.M.) Gift of Miss Carrie S. Tisdel.

238. *Miniature of a Tibetan Buddha.*—Statuette of bronze, gilt, inclosed in a small shrine. Height of image, 2½ inches; of shrine, 3½ inches. Shanghai, China. (Plate 53 (right), Cat. No. 158309, U.S.N.M.)

239. *Kammaracham.*—Ordination service of a Buddhist monk. Manuscript written on strips of palm leaf, written on both sides in the Pali language in the Laos characters. The writing is done by means of a sharp stylus, and then ink is rubbed over so as to make the markings with the stylus visible. Gilt on the edges, inclosed by two wooden tablets secured by a cord passing through them. At the end of the cord is a fish carved of wood and a bundle of bamboo rings. The fish as a symbol was adopted by the Buddhists from Hinduism. In Hindu mythology a fish, that was the disguise of Brahma or Vishnu, was the savior of Manu (the Hindu Noah), in the great flood. The first incarnation of Vishnu was in the form of a fish (*the matsya avatar*), and generally is the fish considered symbol of good luck and favorable omen. In the late Mahayana texts Buddha is compared to a fisher. Length, 23½ inches; width, 2½ inch. Laos, Further India. (Cat. No. 217669, U.S.N.M.)

240. *Pair of Buddhist saints or worshipers.*—Statuettes of wood, lacquered and gilt, standing on a base of rocks which rest on a platform. Height, 15½ inches. Japan. (Cat. No. 325101, U.S.N.M.) Gift of Miss Carrie S. Tisdel.

241. *Japanese vajra.*—Bronze. The *vajra* (Tibetan, *dorje*), literally, diamond, or that which is indestructible, symbolic of the true doctrine which can not be destroyed, is the ritual scepter or wand of Mahayana or northern Buddhism. It is originally the thunderbolt of Indra, the Hindu god of the atmosphere, only that the points of the darts are closed. "The Nepalese scriptures say that a contest once occurred between Buddha and Indra, in which the latter was defeated, and had wrested from him his chief and peculiar instrument of power, the *vajra* or thunderbolt, which was appropriated as a trophy by the victor, and has ever since been adopted by his followers as the favorite emblem of their religion." [32] The Tibetans believe

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[32] William Woodville Rockhill, Notes on the Ethnology of Tibet. Report of the U. S. National Museum 1893, p. 740.

the *dorje* to have fallen from heaven and to have alighted in a monastery at Lhasa, where the original is still retained. It is called in Tibetan *serapun-dze*. An annual festival has been established in its honor and is one of the principal religious fetes.[33] The 3-pronged vajra is called by the Japanese *san-ko;* the 5-pronged, *go-ko;* the single-pointed *vajra* which is in use in Japan is called *do-ko*. Length, 5¾ inches. Japan. (Cat. No. 130390, U.S.N.M.)

242. *Japanese vajra.*—Bronze. Length, 5¼ inches. Japan. (Cat. No. 167172, U.S.N.M.)

243. *Tibetan dorje.*—Bronze. Length, 4¾ inches. Tibet. (Cat. No. 167268, U.S.N.M.)

244. *Vajra* (*dorje*).—Bronze. Size, 6½ inches. Tibet or Nepal. (Cat. No. 316347, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

245. *Temple bell* (Tibetan, *drilbu*).—Bronze. On the outer surface near the handle are in relief eight mystic syllables. The handle is cylindrical and has a head, representing the *Dharma* (doctrine), surmounted by a *dorje*. The bell is used in the performance of daily services, and the great lamas are often represented with a bell in the hand. This bell was made in Derge, which country is famous for the clear-toned bells cast there. Tibet. (Cat. No. 131011, U.S.N.M.)

246. *Temple bell.*—Bronze. Similar to the preceding No. 245, less the head of Dharma on the handle. Monastery of Dolon nor, eastern Mongolia. (Cat. No. 130389, U.S.N.M.)

247. *Vajra.*—Bronze. Similar to No. 241. Length, 4½ inches. Japan. (Cat. No. 77137, U.S.N.M.)

248. *Vajra.*—Copper. Six-pronged, with one prong in the middle. Crude casting. Length, 6 inches. Shanghai, China. (Cat. No. 158311, U.S.N.M.)

249. *Vajra.*—Brass. Eight-pronged, with one prong in the middle. Length, 4¾ inches. Probably China. (Cat. No. 311802, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

250. *Vajra-dagger* (Tibetan, *phurbu*).—Bronze. The 3-angular dagger is set into an animal's (elephant's (?)) head. The central portion is in form of a *vajra*, and the hilt end is terminated by a triple demon's head and surmounted by a horse's head, representing Tamdrin or Hayagriva (for which see above No. 193). It is used in incantation to stab the demons. Length, 7¾ inches. Tibet. (Plate 54 (left), Cat. No. 311803, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

251. *Tibetan temple bell.*—Bronze. The neck is adorned with a chased lotus flower; the handle is in form of a *vajra* (*dorje*). Height, 6½ inches; diameter, 2¾ inches. India. (Cat. No. 316597, U.S.N.M.) Gift of Mrs. F. F. Hilder.

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[33] Edward Paske, Journal of the Archaeological Institute of Great Britian and Ireland, vol. 8, p. 202.

252. *Tip of a mendicant's staff* (*hikila*, Tibetan, *khargsil*).—Consisting of a socketed brass bar with a circular loop on which are strung six jingling rings. It is carried by mendicant monks to drown out by its jingling worldly sounds, and to warn off small animals, lest they be trod upon and killed. Height, 4¾ inches. Probably Tibet. (Plate 54 (right), Cat. No. 311791, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

253. *Pilgrim's staff.*—Wood carved with a figurine of Buddha, seated on a lotus, forming the top, while around the staff is wound a dragon. Used in climbing mountains. China. (Cat. No. 331677, U.S.N.M.)

*Prayer wheels.*—The prayer wheel (Tibetan, *mani chos kor*), is a cylinder of metal, or, in the larger wheels, of wood or even leather, through which runs an axis prolonged below to form a handle. Around this axis are rolled, one on top of the other, sheets of paper or leaves of a book inscribed with some formula or spell. The sheets are wound on the axis from right to left, and the wheel when set in motion must revolve in the opposite way, so that the writing passes in front of the person turning the wheel in the way in which it is to be read; that is, from left to right. A piece of metal attached by a small chain to one side of the barrel facilitates the turning of it. Each complete revolution of the wheel counts as one repetition of all the prayers contained in the cylinder. The prayer wheel is used especially by the Buddhists of Tibet, and the most usual invocation inscribed on the rolls in prayer wheels consists of the words: "Om! mani padme! Hum," which is rendered: "Hail, jewel in the lotus." The repetition of this formula is the most common mode of praying met with among the Mongols and Tibetans. It is addressed to Avalokitvsvara (Padmapani), who appeared from out of a lotus for the deliverance of mankind. By the Tibetans he is held in special veneration as the protector and patron of Tibet, and is being incarnated in the Dalai Lama, the head of Tibetan Buddhism. Prayer wheels are placed in the entrance to temples and houses, to be turned by each person passing on gables of houses, or over the hearth, where they are twirled by the wind or smoke. Sometimes a wheel is fixed to the bed of a stream and kept in motion by the current, thus praying night and day for the owner. Besides the small hand prayer wheels, usually measuring from 3 to 5 inches in height and from 2 to 3 inches in diameter, there are large machines set up in temples and monasteries, which are sometimes 30 or 40 feet high and 15 or 20 feet in diameter. In these are placed a collection of the canonical books of lamaism (ka-gyur, see p. 152), and by means of bars fixed in the lower extremity of the axis of the barrel it is put in motion. It is a materialistic putting into practice of the symbolical phrase "Turning the wheel of the law."

254. *Small stationary prayer wheel.*—Bronze. The axis projects above the top, so that it may be put in motion without removing it

from the stand on which it rests. It is adorned with a raised ornamentation of the *dorje* and an invocation in Nepalese Sanskrit characters, while the top of the cylinder is ornamented with a wheel and the bottom with four *dorjes*. Tibet. (Cat. No. 130393, U.S.N.M.)

255. *Hand prayer wheel.*—Bronze. The top is decorated with a silver wheel, studded with coral and turquoise beads. The bottom has four *dorjes*, and on the sides is the 6-syllable spell in Landza characters in silver. Bands above and below are decorated with *dorjes* and lotus flowers, respectively. The axis terminates in a pineapple-shaped knob of silver. Tibet. (Cat. No. 130392, U.S.N.M.)

256. *Prayer wheel.*—Bronze. The top is dome-shaped. The barrel is divided into two compartments by a ridge, which is decorated with coral and turquoise beads. Darjeeling (on the border of Tibet), India. (Cat. No. 74494, U.S.N.M.)

257. *Prayer wheel.*—Bronze. Similar to the preceding, No. 260. The bottom is decorated with scroll patterns. Darjeeling, India. (Cat. No. 74493, U.S.N.M.)

258. *Prayer wheel.*—The barrel of bronze is divided by a band of brass into two compartments, which have the invocation. Top and bottom, as also the pineapple-shaped knob on top and the bead on the side, are likewise of brass. The top is in shape of a fluted dome; the bottom is decorated with four *dorjes*, all in repoussé. Probably Tibet. (Cat. No. 311794, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

259. *Prayer wheel.*—Bronze. Resembling the preceding. Leh, Ladak. (Cat. No. 175152, U.S.N.M.) Gift of W. L. Abbott.

260. *Prayer wheel.*—Bronze. Flat top; otherwise similar to the preceding. Leh, Ladak. (Cat. No. 175153, U.S.N.M.) Gift of W. L. Abbott.

261. *Prayer wheel.*—The barrel is of felt covered with coarse woolen cloth. An iron pivot runs through the barrel and fits in a roughly carved wooden handle. The cylinder is covered with a piece of red cotton cloth, to the corners of which are attached glass beads. Tibet. (Cat. No. 167169, U.S.N.M.)

262. *Prayer wheel.*—Bronze. Height, 2½ inches; diameter, 3 inches. Burma. Bequest of S. S. Howland.

263. *Prayer wheel.*—Made of copper. Height, 11½ inches. Tibet. (Cat. No. 315523, U.S.N.M.) Bequest of Alfred Louis Moreau Gottschalk.

264. *Strip of Chinese paper.*—On which the formula "Om, mani padme hum" is nearly four hundred times repeated in print. As about 100 of such sheets can be wrapped in the cylinder, a revolution of the wheel would be equivalent to repeating the formula forty thousands times. Tibet. (Cat. No. 131014, U.S.N.M.)

265. *Two inscribed parchment scrolls for the prayer wheel.*—Tibet. (Cat. Nos. 331754–331755, U.S.N.M.) Gift of Rev. David C. Graham.

### ROSARIES

The rosary, like the prayer wheel, is especially peculiar to the northern, or Mahayana, school of Buddhism, with its belief in the merit and efficacy of meditation and in the potency of repeating mystic spells and formulas. The Buddhist full rosary is composed of 108 beads, and this number is given a symbolic signification. The number 108 is said to correspond to a like number of mental conditions, or sinful inclinations, which are to be overcome by the recitation of the beads. The number 108 generally plays a great part in the tradition and philosophy of Buddhism: 108 Brahmans were summoned at Gautama's birth to foretell his destiny. The Burmese footprints of Buddha have sometimes 108 divisions. The Ka-gyur, the Tibetan canon of scriptures is composed of 108 volumes, and the white pagoda at Peking is surrounded by 108 columns. In Japan, on the festival of the dead (*bommatsuri* or *bonku*), which is celebrated from the 13th to the 15th of July, 108 welcome fires (*mukaebi*) are lighted along the shores of the sea of lake or river by which a city or village is situated.

The full rosary of 108 beads is usually divided by three beads of a different size or material into four groups of 27 beads each. The two ends of the string before being knotted are passed through three extra beads, called "retaining beads," or "union holders," as they keep the proper rosary beads in position and indicate the completion of a cycle. They symbolize the Buddhist triad—the Buddha, the doctrine (*dharma*), and the community (*sangha*). Attached to the main string are two small pendant strings, having each 10 smaller beads. These pendants are used as counters to keep count of the number of times the rosary is said. A bead of one pendant string is slid down on completion of a single recital of the rosary, while the beads of the second note each 10 repetitions. They thus serve to register the utterance of 108 multiplied by 10 multiplied by 10, equaling 10,800 prayers or formulas. Sometimes there are two additional pendants.

Alongside of the full rosary of 108 beads, employed by the monks, there are in vogue rosaries of 18 and 16 beads, representing, respectively, the 18 *lohans* or chief disciples of Buddha counted by the Chinese, and the 16 *rohns* of the Japanese. The common people, moreover, use indifferently rosaries with various numbers of beads.

The material of the Buddhist rosaries varies according to the taste, wealth, and rank of the owner. The commonest are made of seeds, wood, pebbles, shells, glass, or bone; the more costly of jade, turquois, coral, amber, silver, and gold, and even of pearls and other gems. The countries in which the Buddhist rosary is most widely used are China, Tibet, and Japan.[34]

266. *Chinese rosary* (*su-chu*).—The 108 beads of the main string are palm-wood balls. The dividing and retaining beads are of silver, richly enameled, measuring 1½ inches in diameter. The three counter strings have each 10 beads, likewise of enameled silver but of smaller size, being only one-half inch in diameter. From the retaining beads is suspended a silk ribbon embroidered with small glass beads of diverse colors to represent the swastika and other symbols, with a silver enameled medallion, measuring 2¼ by 1¾ inches in the center, and terminating in an oblong or oval bead 2 inches long. Such an oval bead is also at the end of each of the three counter strings, each 1¼ inches long. They are called the "four dewdrops." which they resemble, or the "disciple beads," or the "regents of the four heavens." They typify the emperor, father, mother, and the teacher, to whom a Chinese subject owes reverence and obedience. This rosary is the official necklace which used to be worn by dignitaries on state occasions. China. (Cat. No. 202869, U.S.N.M.) Gift of Yang Yu, Chinese minister to the United States, 1897.

267–269. *Three Chinese rosaries.*—Consisting of 108 globular beads made of black wood. Hoihau, China. (Cat. No. 154242, U.S.N.M.)

270. *Chinese rosary.*—Consisting of 18 olive-shaped beads, probably made of some wax or resin composition, each being carved into an image of one of the 18 lohans or saints. China. (Cat. No. 130388, U.S.N.M.)

271. *Chinese rosary.*—Consisting of 18 beads made of the fruit of the *Trapa bicornis* of China, which resembles a buffalo's head with two blunt horns. China. (Cat. No. 5503, U.S.N.M.)

272. *Tibetan rosary* (*trengwa, "string of beads"*).—Consisting of 108 disk-shaped shell beads, divided into four groups of 27 beads each by three red coral beads. The three retaining beads (*do dzin*) are a large spherical amber bead, a smaller disk-shaped one, and a conical one of coral. The four counter strings (*drang dzin*), with 10 silver beads on each terminate in various ornaments. This form of rosary is in common use among the lamas. The rosary in Tibet is not only an essential part of the outfit of the lamas, but is everywhere in appearance. Nearly every man and woman carries a rosary, holding it in the hand, or attached to the girdle, or wearing it around the neck as a necklace, or twisted arount the wrist as a braclet. Laymen also use it to assist in ordinary calculations, like the sliding balls of the Chinese, in their business transactions. Kumbum, Tibet. (Cat. No. 167272, U.S.N.M.)

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[34] Compare also "The collection of rosaries in the U. S. National Museum," by I. M. Casanowicz. Proceedings of the U. S. National Museum, vol. 36, pp. 333–360, with pls. 21–30.

273. *Tibetan rosary.*—Consisting of 108 disks cut from human skull, divided into four sections of 27 each by three larger disks of conch shell, with two retaining beads of amber and wood, respectively, but without counters. Such rosaries are especially used in the worship of Dorje jig-ch'e (Sanskrit, Yama), the king of the dead. Tibet. (Cat. No. 130387, U.S.N.M.)

274–275. *Tibetan rosaries.*—Made of small disks of rosewood, with red coral beads as dividers. It has no counters, and the dividing beads, as also the three retaining ones, have to be counted to complete the number of 108. Beads of reddish color, usually of red sandalwood, are used in the worship of the fierce Tamdrin (Hayagriva, see above No. 195), the demon patron of lamaism. Tachienlu, China. (Cat. No. 167267, U.S.N.M.)

276. *Tibetan rosary.*—Consisting of 108 disks of yellow wood, with the dividing beads of the same material only slightly larger and thicker. It has only two retaining beads and no counters. Batang, China. (Cat. No. 131058, U.S.N.M.)

277–278. *Tibetan rosaries.*—Consisting of 108 spherical beads of yellow wood, without counters and with only one retaining bead, said to have been brought from Lhasa, the holy capital city of Tibet. Ladak. (Cat. Nos. 178119–178120, U.S.N.M.) Gift of W. L. Abbott.

279. *Tibetan rosary* (*Go Mulla*).—Composed of disks from the skull of a lama. Rosaries made of the bones of a lama are prized above all others by the Tibetans. Darjeeling, India. (Cat. No. 334018, U.S.N.M.) Gift of Robert J. Umbstaetter.

280. *Japanese rosary* (*jiu-dzu*).—Consisting of 112 globular beads made of cherry wood. In the Japanese *jiu-dzu* the Buddhist rosary attained its highest development. The rosary of 112 beads (*shozoki jiu-dzu*), which is used by all sects in common, is divided by 2 large beads, called parent beads (*oya-dama*) into two equal parts. They are distinguished into the upper parent bead (*ten-no oya-dama*), also called father, sun, Buddha, and lower parent bead (*chi-no oya-dama*), mother, moon, *Bo*, divine spirit, which inspired and perfected the enlightenment of Buddha. The ends of the string before being knotted are drawn through the 2 parent beads which have for this purpose a third opening. From the upper parent bead extend 2 pendant strings on which are strung 21 beads, smaller than those on the main string, in the following manner: Immediately above the large parent bead, on the left-side pendant string, is a solitary bead. Beyond this the strings are knotted. Then come 5 beads on each string, when they are again knotted. Still again there are another 5 beads on each pendant, which then terminates in an elongated bead, called dewdrop (*tsuyu-dama*). The use of the solitary bead is that in holding the rosary, with the upper parent bead uppermost, it should be in the left hand;

this will insure a right signification to each bead during prayer. The collective name of these pendant beads is *kami-deshi*, superior disciples. Extending from the lower parent bead are 3 strings, on 2 of which are 5 small beads, called *shima-deshi*, or inferior disciples, each terminating in a dewdrop bead, while the third has 10 small beads without a dewdrop. They are used as counters and are called *kadzu-tori*. The 4 dewdrop beads are also termed *shi-ten-no*, the four regents who are supposed to preside over the four quarters of the universe. The rosary thus represents symbolically the Buddhist pantheon. On the main string, at an interval of 7 beads on either side from the upper parent bead, are 2 beads, smaller than the others, and again, at an interval of 14 beads from these, on either side, are other 2 of the same kind. They indicate where a special invocation is to be uttered while the rosary is lifted to the forehead with a reverence.

A smaller rosary of 16 beads, corresponding to the Japanese *rohans*, or chief disciples of Buddha (analogous to the 18 *lohans* of the Chinese), is chiefly used by lay peoples on ceremonial and social occasions. Japan. (Plate 55, Cat. No. 130683, U.S.N.M.)

281–282. *Two Japanese rosaries.*—Consisting each of 112 globular beads made of plum-tree wood. The same as the preceding No. 280. Japan. (Cat. No. 130683, U.S.N.M.)

283. *Prayer beads,* (*mak-nap*).—Made of small black seeds, strung on a cord. The invocations repeated by the Laos by means of the beads are: Sabbe sangkara anicca, three hundred times; sabbe sangkara dukkha, repeated four hundred times; sabbe sangkara anatta, repeated five hundred times. Laos, Further India. (Cat. No. 217666, U.S.N.M.)

284. *Buddhist monk's begging bowl.*—Spherical, of thin iron, with wooden base. Inclosed in an open work bag formed of bands of cotton, the ends of which serve as handles. To this cloth is secured a lacquered base. From the bottom hang models of the perquisites of a monk, namely, (1), the water strainer, used to exclude the small animals which might be found in the water from being killed; (2), a drum; (3), sandals; (4), steel and flint for striking fire; (5), vessel for pouring out water when performing acts of merit; (6), a shaving knife. Height, 10¾ inches; diameter, 9½ inches. Laos, Further India. (Cat. No. 217664, U.S.N.M.)

285. *Buddhist monk's begging bowl.*—Old bronze, decorated with groups of rosette-shaped dots. Height, 4 inches; diameter, 8 inches. Japan. (Plate 56*a*, Cat. No. 158321, U.S.N.M.)

286. *Buddhist monk's begging bowl.*—Earthenware, black lacquered. Height, 7 inches; diameter, 9 inches. Burma. (Cat. No. 129555, U.S.N.M.)

287. *Buddhist monk's rice spoon.*—Made of shell. Rice and fruit constitute the diet of Buddhist priests. They obtain these viands by

begging from house to house, and an alms bowl, rice spoon, and fruit bag belong to the equipment of a Buddhist priest. They are bound to abstain from meat and intoxicating liquors, and from partaking of any food after midday. Length, 6 inches. Siam. (Plate 56*b*, Cat. No. 127163, U.S.N.M.)

288. *Buddhist monk's rice spoon.*—Made of alabaster. Length, 4 inches. Tokio, Japan. (Plate 56*c*, Cat. No. 127552, U.S.N.M.)

289. *Fly flap.*—Lacquered and gilt. The feathers are arranged in shape of a heart. "It is properly a screen, and is never used as a fan but to cover the face when presenting the alms bowl for alms so that the monk may receive the gift without knowing the giver. The Buddhist believes it is more blessed to give than to receive, and the merit belongs to the giver." Length, 26 inches; width, 14 inches. Laos, Further India. (Cat. No. 217665, U.S.N.M.)

### RELIGIOUS EDIFICES AND THEIR PARAPHERNALIA

290. *The Wat Chang pagoda of Bangkok, Siam.*—The Wat Chang ("great monastery") pagoda, of which the United States National Museum possesses a model in wood, is considered the most magnificent one in Bangkok, the capital of Siam. It is an octagonal brick structure rising in three elegantly tapering stages upon a quadrangular platform, the whole conveying the idea of a gigantic bell. Staircases lead up from one stage to the other. Upon the last rests the dome, which, however, is more in the form of a cone or an octagonal prism with a rounded, dome-like top, than of a hemisphere, terminating in a metal tree-shaped spire. Four smaller domes, likewise surmounted by spires, surround the principal one. Underneath each of these are rectangular niches which formerly held images of Buddha. Rows of sculptured images of Buddhas and Bodhisattvas (candidates for Buddhahood, or future Buddhas, and saints) seated on mythical animals, surround the octagon at various stages, and the whole building is lavishly adorned both in color and carving. Its outside plastering is wrought into a mosaic by means of porcelain of different colors set in it so as to form figures of elephants, griffins, demons, flowers, etc. It is assumed that the pagoda measures, from the base to the tip of the spire, about 250 feet in height. It is surrounded by an ornamental carved rail, at the four corners of which are small pagodas of a design similar to the central one, and in the niches are still seen the Buddha images riding elephants. In the center of each side is a kind of decorative gate, joining by platforms with the main pagoda, the whole thus constituting a cruciform plan. Inside the inclosure are dwellings for the monks in attendance on the sanctuary, flower and fruit gardens, ponds, grottos, and various stone images.

Pagodas [35] are religious structures which originated with Buddhism in India and are characteristic of Buddhist countries. Their original purpose was to receive the relics of Buddha, or the remains of such of his disciples as distinguished themselves by piety or learning. Thus, according to tradition, the remains of Buddha, after cremation of his body, were divided into eight portions and distributed among his followers, who erected pagodas over them, and legend makes King Asoka, the patron and propagator of Buddhism in the third century B. C., build 84,000 stupas all over India in commemoration of the same number of discourses supposed to have been delivered by Buddha, or in honor of the number of atoms of which Buddha's body consisted. But already in the early periods of Buddhism stupas were constructed *ex voto* either for marking some important event in the life of Buddha and the history of Buddhism or for decorating the monasteries and temples. At present pagodas are built chiefly as an act of devotion on the part of some pious person desirous of acquiring merit. In keeping with the original purpose of the pagoda, its earliest architectural style was derived from the tomb or tumulus. The earliest stupas are simple cupolas or hemispheres raised on a low basement, about half the diameter in height. With the exception of the small chamber for the ashes or relics, these shrines were solid masses of bricks or stone. One of the most important surviving structures of this kind is the Sanchi stupa, also known as the Bhilsa tope, in central India, which is a solid dome of stone, 106 feet in diameter and 46 feet in height, and which Cunningham would ascribe to the third century B. C. Gradually the plinth was increased until it rose from 1 to 2 diameters in height, of which the finest existing example is the great stupa of Dhamek at Sarnath, Benares, which was built about the sixth century A. D.[36]

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[35] The word *pagoda* is probably derived from the Singhalese *dagoba* or *dagaba;* in Sanskrit *stupa*, Pali *thupo*, whence Anglo-Indian *tope*.

The apex of the dome was usually surmounted by a disk placed horizontally, on which rose, as a terminal, an opened umbrella, the most common emblem of royalty and state among eastern nations, or perhaps to symbolize the wandering mendicant monks of Buddhism. Ferguson [37] surmises that the umbrella, or *tee*, in its earliest form was, or at all events represented, a relic box, assuming that originally the relic was very likely not placed in the tope but on its top. Later the number of umbrellas was increased to 3, 7, 9, 11, nd even 13 (always on odd number), placed one above the other.

In Tibet, and more especially in China, the terminal has frequently become the whole monument, the dome being wholly omitted. The most magnificent example of this style is the porcelain pagoda of Nankin, China, generally called the "Temple of Gratitude," which in its nine stories rises to a height of 236 feet.

The pyramidal shape observed in the Wat Chang pagoda is the most common for these religious edifices of Buddhism, and in this respect they recall the terraced Temple Towers in Babylonia. Dimensions: 3 by 3 by 3 feet. Bangkok, Siam. (Cat. No. 158420, U.S.N.M.) Gift of the Marquis Visuddha, minister of Siam to England.

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[36] Compare A. Cunningham, Mahabodhi, or the Great Buddhist Temple under the Bodhi Tree at Buddha-Gaya, London, 1892, p. 47.

[37] Handbook of Architecture, London, 1859, p. 10.

291. *Chinese pagoda.*—Model of wood. Consisting of nine stories, surmounted by a spire, called in Japanese *kiu-do* (nine rings), resembling a corkscrew such as may be used to uncork a columbiade. The form of the Chinese pagoda is probably derived from the spire ringed with umbrellas, described in the preceding No. 290, of the Hindu *stupa.* The umbrella-shaped roof is the main element in the Chinese pagoda, the walls being mere screens, set between pillars. Each platform, as it towers upward in decreasing size, is supposed to denote a world. To the roofs of the various stories are attached small bells and tinkling copper leaves, which are swung and rung by the wind, to denote the eternal music of the spheres, and the carved balustrades and projecting eaves are emblems of the habitations of the happy beings dwelling in the supernal regions. Of the several stories only the first is used as a shrine for relics and images, while the others are hollow, with staircases leading up to the top.

The roofs are black lacquered, the railings and halls are red lacquered, the spire is gilt lacquered. Height, 5 feet by 23 inches square. China. (Cat. No. 313624, U.S.N.M.)

292. *Pagoda.*—Model of wood, lacquered and gilt. Consisting of three stories, surmounted by the nine-ringed spire (*kiu-do*), terminating in the jewel or sacred pearl, one of the three treasures or emblems of royalty in Japan. Height, 30 by 15 inches square. Japan. (Plate 57, Cat. No. 154965, U.S.N.M.)

293–294. *The Temple Hongwanji and hair rope.*—The great Hongwanji temple of the "True Sect" (*Shin shu*), at Kioto, Japan, was completed in 1895. Its dimensions are those of a western cathedral. Ninety-six massive pillars support the roof at a height of 126 feet. The timbers were all dragged from the mountain and lifted into their places by 29 immense ropes made of human hair, the voluntary offerings of innumerable women, which are still preserved within the precincts. Tokio, Japan. (Plate 58: Upper left), plan of the temple Hongwanji; (lower), section of a hair rope, measuring 32 inches in length and 4½ inches in diameter, used in the erection of the temple; (upper right), photograph of the ropes made of human hair. Cat. Nos. 150829–150831, U.S.N.M.) Gift of V. Marshall Law.

295. *Naga Shrine.*—Wood, carved, red painted, gilt and inlaid with green glass pieces. Consists of a cylindrical box with a triangular opening on one side for holding an image (which is wanting), formed of the coils of a large serpent (*naga*), round which are coiled four smaller serpents. It rests on a lotus and ornamented base Height, 4 feet 6 inches. Burma. (Cat. No. 317008, U.S.N.M.) Gift of William Lilly.

296. *Porcelain model of a Chinese pagoda.*—Height, 16 inches. China. (Cat. No. 316348, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

297–298. *Pair of Nios.*—Models of wood, painted and decorated. The *Nios* or *Niokongas* ("the two bold golden kings") are usually placed on both sides of the lofty portal to a Buddhist temple in Japan as gatekeepers or guardians. They are the Hindu gods Brahma and Indra. They are represented naked, close-set, athletic figures, 10 or 12 feet high, with eyes and features distorted, painted vermilion red, wrestling against the powers of evil. Height, 16½ inches. Japan. (Plate 59, Cat. No. 166079, U.S.N.M.)

299–300. *Pair of Nios.*—Models of wood, black lacquered. Height, 14 inches. Japan. (Cat. No. 130457, U.S.N.M.)

301. *Buddhist temple.*—Model of wood (in sections), red painted. Miniature copy of a Laos Buddhist temple, carved and set up by a priest, with the carvings, placement of the timbers, and the several parts of it, as the throne for the image of Buddha, the pulpit from which the scriptures are read, the Nagas on each side of the entrance, representing in every detail a copy of a Buddhist temple in Laos. Laos, Further India. (Cat.No. 217670, U.S.N.M.)

302–303. *Temple lanterns.*—The lids of these two lanterns are of lacquered wood. The upper lid of each is provided with a bronze handle representing a dragon; the lower lid with bronze cocks. The lids have openings to admit a candle, for which an iron spike is provided on the bottom of the lower lid, upon which the candle is stuck. By raising the upper lid, the painted paper cylinder, which emits the light, is unfolded. The lanterns can be hung up by the handles or suspended on poles which are passed through holes in both lids provided for that purpose. Height, 12½ inches; diameter, 13¾ inches. Japan. (Plate 60 (upper) shows the lanterns opened; plate 60 (lower left) exhibits the top; (right) the bottom. (Cat. No. 154967, U.S.N.M.)

304. *Temple lantern.*—Copper. Hexagonal, with dome-shaped top in open work. Richly enameled in various colors and decorated with a profusion of floral designs. Height, 21 inches; diameter, 10 inches. Korea. (Cat. No. 154983, U.S.N.M.)

305. *Pair of temple lamps.*—Open fretwork. On the top is the receptacle for oil in shape of a dish, from which fig leaves are suspended. The whole has a kind of aureole as a background and is surmounted by Ganesa, the Hindu god of sagacity with the elephant head, who also found a place in the Tibetan pantheon. Made of bronze. Measurements: Height, 3 feet 9 inches; diameter of the base, 13½ inches. Tibet. (Plate 61, Cat. No. 216141, U.S.N.M.) Bequest of S. S. Howland.

306. *Bowl or lamp.*—Brass. Made in form of a demoniac mask with open mouth, adorned with colored stones on the forehead and a rayed diadem, behind which is a small standing figure. The head rests on a sort of tripod. The earlobes are in form of coiled snakes. Height, 7 inches. Tibet (?). (Cat. No. 315325, U.S.N.M.) Bequest of Alfred Louis Moreau Gottschalk.

307. *Altar covering* (Chinese, *huan mun-tiao-kua*).—Made of brown cloth, consisting of a center piece scalloped at the lower edge, with two side pieces which descended over the edge of the altar. Embroidered in gold with dragons and *kilins* (*kirins*), a mythical animal, pictured as resembling a stag in its body and a horse in its hoof, but possessing the tail of an ox and a parti-colored or scaly skin, and a single horn, having a fleshy tip, proceeds out of the forehead. The *kilin* is believed to exhibit great benevolence of disposition toward other living animals, and to appear only when wise and just kings or sages are born. Dimensions, 24 by 30¼ inches. Shanghai, China. (Cat. No. 158307, U.S.N.M.)

308–311. *Four altar coverings* (Chinese, *huan mun-tiao-kua*).—Made of oblong pieces of brown cloth, with centerpieces of red cloth. The edges are embroidered in silk with floral designs, while on the body is an inscription in Chinese characters pasted on. Dimensions, 37 by 8¼ inches. Shanghai, China. (Cat. No. 158307, U.S.N.M.)

312–313. *Pair of candlesticks.*—Made of pewter in the shape of the Chinese character for longevity (*sheu*). The candles are stuck on the points at the top of the candlesticks, and lighted whenever a ceremony takes place. This is done in the temple service as well as in home worship. Height, 19 inches. Shanghai, China. (Plate 63 (upper), figs. 1 and 3, Cat. No. 158294, U.S.N.M.)

314. *Incense burner* (*kong-po-to*).—Made of pewter. On the front are in relief the Chinese characters for longevity (*sheu*) and bliss (*fu*). Height, 7½ inches; length, 5½ inches; width, 4 inches. Shanghai, China. (Plate 63 (upper), fig. 2, Cat. No. 158295, U.S.N.M.)

315. *Imitation candlesticks.*—Wooden sticks with inserted points for candles to be stuck on them. Height, 8 inches. Japan. (Cat. No. 130678, U.S.N.M.)

316. *Censer.*—Bronze. Supported on three legs formed of double volutes or spirals. The handles are in shape of dragons. The cover, in open work, is surmounted by a mythical bird perched on some mythical animal. The circumference is embossed with dragons and other monsters. Height 10 inches; diameters, 6 and 4¾ inches. Japan. (Plate 62 (upper left), Cat. No. 220057, U.S.N.M.) Lent by Miss Eliza R. Scidmore.

317. *Candlestick.*—Bronze. Consisting of the figure of an emaciated ascetic holding a long dragon, the head of which rests on the base, while the tail terminates in a bowl for inserting a candle.

Height, 6½ inches. Kobe, Japan. (Plate 62 (upper right), Cat. No. 154825, U.S.N.M.)

318. *Censer.*—Brass. Height, 6½ inches. Kobe, Japan. (Cat. No. 254828, U.S.N.M.)

319. *Censer.*—Brass. The cover, in open work, is surmounted by a knob. Height, 4 inches. Japan. (Cat. No. 158314, U.S.N.M.)

320. *Censer.*—Bronze. The cover, in openwork is surmounted by a crouching mythical animal. Around the circumference are embossed trees with various birds perching in them. Height, 5½ inches; diameter, 3½ inches. Japan. (Cat. No. 311806, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

321. *Censer.*—Bronze. Resting on three legs which are of animal-headed human figures. The lid is surmounted by a mythical animal. Height, 5¼ inches; diameter, 4¼ inches. Seoul, Korea. (Cat. No. 151618, U.S.N.M.)

322. *Bronze figurine.*—Being the lid of a censer. Holding in the right hand a basket or pail with flowers; in the raised left, a coin (?). Height, 5¼ inches. India or Japan. (Cat No. 316346, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

323. *Incense.*—Burma. (Cat. No. 129531, U.S.N.M.)

324. *Incense.*—Japan. (Cat. No. 130685, U.S.N.M.)

325. *Flower vase.*—Brass. Placed before Buddhist shrines. Height, 5 inches; diameters, 4 and 2¼ inches. Probably China. (Cat. No. 158313, U.S.N.M.)

326. *Lotus cup.*—Bronze. Eight-fluted cup set in a quadruple eight-petaled lotus, with short stem and base of an inverted eight-petaled lotus. The lid has 20 perforations for inserting flowers. Height, 4¾ inches; diameter, 2½ inches. India (?). (Cat. No. 311796, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

327. *Holy water vase* (Tibetan, *bumba* or *tsebum*).—Made of brass heavily gilded in Persian shape, with a large spherical body and slender bent spout. The neck is short and narrow and terminates in a flaring mouth in shape like an overturned bowl. In the top of this is a small circular opening, in which a chased metal tube fits, reaching far down into the vase, and in its upper end a bunch of the sacred *kusa* grass and some peacock feathers. This instrument is the aspergil. The vase has a covering of silk fastened around the neck so as to completely hide the vase. Such coverings are put on most objects used in the temple worship, on the sacred images, books, etc., probably as a mode of honoring these sacred objects. The water used in these vases has a little saffron in it, and sometimes a little sugar. The vase is used especially in the ceremonies connected with the worship of Tsepamed (Amitayus), the Buddha of long life (see No. 163),

and is called the vase of life. Height, 6½ inches. Kumbum, Tibet. (Cat. No. 130402, U.S.N.M.)

328. *Libation bowl.*—Made of a human skull with a lining of iron and an ornamented copper gilt rim fitting on it. The cover of copper gilt is finely and intricately chased and has on each side the mystic syllable *Om* with an arabesque design surrounding it. The top of the cover is surmounted with four half *vajras* (*dorjes*), at right angles, a fifth and larger one forming the handle. The stand on which the skull rests is of gilt copper and triangular in shape. At the three angles are human heads painted red, white, and green. The skull bowl is likewise used in the worship of Tsepamed, when it is filled with nectar brewed from *chang*. After the ceremony it is drunk by those present—a kind of a lamaist eucharist. The custom of using skulls as holy vessels, or even as eating bowls, is a very old one in Asia. Height, 9½ inches; diameters, 8 and 6¼ inches. The specimen in the Museum came from Kumbum, Tibet. (Cat. No. 130384, U.S.N.M.)

329. *Prayer banners* (Chinese, *yen-kou-fo, or tong-hoan*).—Consisting of five brass figurines holding small suspended banners of cloth. They are set up on the altar during recital of prayers for the souls of the dead, especially for the souls of those who failed to receive burial. Their number probably corresponds to the five earthly (*manushi*) Buddhas of the present age (*kalpa*) (see p. 119, note 1). Height, 15¾ inches. Shanghai, China. (Plate 63 (lower), Cat. No. 158303, U.S.N.M.)

330. *Pair of prayer wands* (Chinese, *yen-kou tsi-tao*).—Made of copper. Used in reciting prayers for the souls of the dead. They are placed crosswise one over the other. Length, 7⅛ inches. Shanghai, China. (Cat. No. 158310, U.S.N.M.)

331. *Scent sprinkler.*—Made of white metal in form of a long-necked narrow vase. Used at Buddhist funerals. Height, 14½ inches. Ceylon. (Cat. No. 154975, U.S.N.M.)

332. *Temple sword.*—On one side of the blade is incised a winding dragon, on the other a *vajra* (*dorje*). The scabbard is red and gilt lacquered, crossed by bands in red and black. The hilt is covered with shark skin and set on either side with bronze dragons. The lower end of the scabbard and the head of the hilt are framed in a marine animal (lobster ?), of bronze. A sword is placed on the altar in front of the celebrant in the worship of Fudo (see above No. 192). Length, 45 inches. Japan. (Cat. No. 154969, U.S.N.M.)

333. *Temple sword.*—On one side of the blade is incised a dragon winding around a *vajra* (*dorje*), on the other, a *vajra*. The scabbard is decorated in cloisonné enamel on a blue ground with rosettes alternating in pale green and crimson red, with other floral designs between them. The hilt, which is in shape of a *vajra*, is decorated

in champlevé enamel. Used in the worship of Fudo (No. 192). Length, 23 inches. Japan. (Cat. No. 154968, U.S.N.M.)

334. *Japanese prayer book.*—Folded. This prayer book comes from the famous temple Mis-kru-saw in Japan. The temple is a resort for invalids, particulary for those having affections of the eye, and the prayers contained in this book are for special use in the temple. Japan. (Cat. No. 130676, U.S.N.M.)

335. *Temple drum.*—Hung in a lacquered wooden frame set on a 4-legged support. On the flattened faces of the drum are painted in gold lacquer a bird and leaves. Drums or bells are put up in front of Buddhist temples, on which the priests strike to announce the ceremony. Japan. (Cat. No. 168815, U.S.N.M.)

336. *Small gong.* (Chinese, *yin-to*).—Made of copper in shape of a pan or flat plate, with a wooden carved handle. It is struck with a carved slender stick as introductory to prayers in Buddhist temples. Diameter, 6¾ inches. Shanghai, China. (Cat. No. 158302, U.S.N.M.)

337. *Small bell* (Chinese, *siao-chung*).—Made of copper, suspended from a carved wooden frame. It has no clapper, but is struck with a stick on the outer circumference. Used in the temple service. Height, 14½ inches. Shanghai, China. (Cat. No. 158306, U.S.N.M.)

338. *Inverted bell* (Chinese, *ch'm'g to*).—Made of copper in form of a pot or kettle, sounded on the outer surface with a stick in Buddhist worship. Height, 4¼ inches; diameter, 9 inches. Shanghai, China. (Cat. No. 158297, U.S.N.M.)

339. *Small bell.*—Made of copper. Suspended from a slender wooden carved stick which is held in the hand, while the bell is struck on the outer surface during the recital of prayers. Height, 1½ inches; diameter, 2⅛ inches. Shanghai, China. (Cat. No. 158308, U.S.N.M.)

340. *Pair of large cymbals* (Chinese, *da-pa*).—Made of brass. These cymbals are employed in the temple service, and also in private ceremonies, such as weddings, funerals, etc. They are supposed to have been introduced into China from India. Diameter, 9½ inches. Shanghai, China. (Cat. No. 158298, U.S.N.M.)

341. *Pair of small cymbals* (Chinese, *siao-pa*).—Made of brass. Used only in the temple service of the Buddhists. Diameter, 8 inches. Shanghai, China. (Cat. No. 158299, U.S.N.M.)

342. *Pair of cymbals.*—Made of brass. Used in Buddhist processions. Diameter, 7 inches. Laos, Further India. (Cat. No. 217504, U.S.N.M.)

343. *Drum of skulls* (Tibetan, *damaru*).—Made of two skulls attached together by a wooden disk cemented to them. A band of embroidered satin, decorated with elaborately knotted silk tassels of Chinese make, covers the disk between the two heads, by which the person using the drum may hold it in his hand, his thumb and forefinger being placed around the disk of wood between the drumheads. From the band are depending small knobs covered with cloth

by short strings of such length that when the drum is sharply twirled around they strike the heads. Used by the lamas in the temple service in Tibet. Height, 3 inches; diameter, 4½ inches. Kumbum, Tibet. (Cat. No. 130385, U.S.N.M.)

344. *Drum of skulls* (*damaru*).—Painted in red and blue with heads of demons and skulls. The band around the wooden disk is of cotton. Height, 5¼ inches; diameter, 6½ inches. India. (Cat. No. 153363, U.S.N.M.)

345. *Temple drum.*—Mounted on a vase-shaped wooden stand carved, gilded, and studded with colored stones. Drums or bells are put in front of Buddhist temples, on which the priests strike to announce the hours of prayer. The worshipers also strike them to invite the presence of the deity. Drums are likewise used in Buddhist worship to accompany the chanting of the priests. Measurements: Height, 2 feet 6 inches; diameters, 14½ and 11 inches. Burma. (Cat. No. 216142, U.S.N.M.) Bequest of S. S. Howland.

346. *Wooden carved figure holding gong.*—Gongs are used in Buddhist worship to make known the presence of the worshiper, and also as introductory to prayer. Height, 4 feet. Burma. (Cat. No. 216148, U.S.N.M.) Bequest of S. S. Howland.

347–348. *Pair of temple drums.*—Set on 4-legged lacquered wooden stands and surmounted by cocks The circumferences of the drums are covered with red cloth. On the flattened surfaces are painted three comma-shaped segments, the Japanese modification of the Chinese (and Korean), *tah-gook*, formed of two segments, the common representation of the *yang* and *yin*, the two first causes and great principles of the universe, or contrary influences, such as darkness and light, male and female, good and evil, etc. The figure also represents the Japanese *magatama*, or "crooked jewel," one of the emblems of sovereignty in Japan. As regards the cocks perched on top of the drums, Dr. John Ellerton Lodge, curator of the Freer Gallery of Art, kindly offered the following interesting story:

> The familiar Japanese or Chinese design of a cock on a drum is intended to suggest a well-known story of the famous Emperor Yao, who is said to have ascended the throne of China in the year 2357 B. C. This enlightened monarch caused a drum to be placed in front of his palace gate, with the announcement that whoever had any complaint to make to the sovereign should come to the gate and beat upon the drum, thereby attracting the Emperor's attention. So wisely, however, did this ruler govern his people, that none ever came to enter a complaint, and in the course of time the fowls went to roost on the silent drum.

Height, 26 inches. Japan. (Plate 62 (lower), Cat. No. 159966, U.S.N.M.)

349. *Wooden fish* (Japanese, *mokugio;* Chinese, *mo-yu*).—Carved and red lacquered. Used as drum in Buddhist ceremonies. The shape is accounted for by the supposition that the fish is sleepless, keeping its eyes always open on account of the lack of eyelids and

eyelashes. It is therefore an emblem of wakefulness and watchfulness in the striving after perfection. Height, 12 inches; length 18 inches. Japan. (Plate 64 (upper) front; Plate 64 (lower) back. (Cat. No. 150893, U.S.N.M.)[38]

350. *Wooden fish* (Chinese, *mo-yii;* Japanese, *mokugio*).—Carved, and painted red, with wooden mallet for striking it. Similar to the preceding No. 349. Height, 10½ inches; length, 14 inches. Shanghai, China. (Cat. No. 158296, U.S.N.M.)

351. *Wooden drum* (Chinese, *siao-ku*).—Shaped like two flat plates put together. It is carried by the priest in processions and struck on the side. Diameter, 7½ inches. Shanghai, China. (Cat. No. 155300, U.S.N.M.)

352. *The 9-toned bell* (Chinese, *chin yin-lo*).—Made of copper. Consisting of 10 small gongs suspended in a screen or gate-like cabinet which is struck with a small stick as an accompaniment to prayer. Height, 24 inches; width, 22 inches. Shanghai, China. (Plate 65, Cat. No. 158305, U.S.N.M.)

353. *Triratna, or the three jewels—namely, Buddha, the law* (*dharma*), *and the congregation* (*sangha*).—Wood, red and black lacquered and gilt. Represented by three columns set on a base. The center cone, which represents Buddha, issues from a lotus flower and in its circumference are set five Buddha figurines of ivory, of which three are seated in the witness position and two in that of meditation. They are probably intended to represent the five mundane (*manushi*) Buddhas of the present age. Between the petals of the lotus are carved five open lotuses and beneath them five leaves inlaid with pieces of shell and looking-glass. The two side columns, which represent the law and the congregation, respectively, are carved in the shape of a closed lotus, flattened on one side, into which is inserted an ivory panel, representing Buddha standing in the gift-bestowing attitude. Height, 17 inches; width, 12½ inches. Laos, Further India. (Plate 66, Cat. No. 217501, U.S.N.M.)

354. *Triratna.*—Wood, lacquered and gilt. Representing Buddha standing in the center, while the two figures on the right and left are sitting. On the base is an inscription in Pali. Height, 14 inches; width, 7 inches. Laos, Further India. (Plate 67, Cat. No. 217585, U.S.N.M.)

355. *Triratna.*—Terra cotta relief, finely molded. Buddha seated in the witness position in a niche, formed of a pointed arch resting on columns, an elaborate halo of rays rising above his head. The two

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[38] The Rev. David Crockett Graham in his dissertation, Religion in Szechuan Province, says (quoting from the manuscript): "While reading [the scriptures] the Chinese priest beats a wooden fish with a wooden mallet, one stroke for every word. There is a legend that the Buddhist scriptures were once lost in a sea or a river and were swallowed by a great fish. The fish was caught and by beating compelled to give the scriptures back. The wooden fish is, therefore, beaten even by Taoist priests, when scriptures are ceremonially read."

smaller figures on his sides sitting in meditation. Height, 3¼ inches; width, 2¼ inches. Laos, Further India. (Cat. No. 217631, U.S.N.M.)

### KAKEMONOS

A *kakemono* is a scroll of paper or canvas, with a picture or inscription painted or printed upon one side. The designs are usually religious. They are rolled upon a cylindrical stick, and are intended to be hung upon the wall.

356. *Kakemono.*—Representing Buddha in the center, surrounded by saints or Bodhisattvas. Painted in gold and various colors. The style much resembles that of the illuminated missals of the Middle Ages. Washington, D. C. (Cat. No. 305813, U.S.N.M.) Gift of Mrs. B. H. Buckingham and Miss. Isabelle C. Freeman.

357. *Kakemono.*—Representing Buddha in a temple. surrounded by divinities and saints in gold on a black ground, with borders in purple and cream color. Measurements, 6 feet by 35 inches. Japan. (Cat. No. 316349, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

358. *Kakemono.*—Buddha seated under a canopy, with large entourage. Painted in gold, scarlet, green, and yellow, with border in gold brocade. Measurements, 6 feet 11 inches by 31½ inches. Japan. (Cat. No. 316350, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

359. *Kakemono.*—Buddha under a canopy surrounded by worshipers (similar to the preceding No. 358). Painted in gold, scarlet, green, and cream, with blue border. Measurements, 5 feet 3 inches by 22¾ inches. Japan. (Cat. No. 316351, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

360. *Kakemono.*—In the center is a bearded figure holding in his raised right hand a vase or box around which is a winding dragon. Below is a water landscape. The colors are scarlet, blue, and cream, with a border in gold-brown brocade. Measurements, 6 feet by 21 inches. China. (Cat. No. 316352, U.S.N.M.). Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

361. *Kakemono.*—In the center is a female figure (perhaps intended for Kuan Yin). The rest and the colors are similar to the preceding No. 360. Measurements, 6 feet by 21½ inches. China or Japan. (Cat. No. 316353, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

362. *Kakemono.*—Bearded figures and a water scene. Measurements, 6 feet 5 inches by 28 inches. China or Japan. (Cat. No. 316354, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

363. *Kakemono.*—Representing a Bodhisattva on a lotus throne, which is set on a ornate base. Measurements, 4 feet 11½ inches by 17¼ inches. China or Japan. (Cat. No. 316355. U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

364. *Kakemono.*—Representing Buddha with 12 saints or arhats. The faces are painted white, the caps red, the robes yellow, the halos light green. China (?). (Cat. No. 154273, U.S.N.M.)

365. *Kakemono.*—Monochrome. Representing Daruma by Toteku of the Unkoku School (1538–1610 A. D.). Daruma was the twenty-eighth Buddhist patriarch. He arrived in China in 520 A. D. and converted the then emperor. It is said he came to Japan in 613 A. D. and died there. During nine years he sat in profound meditation, neither moving or speaking, and when he returned to consciousness of his surroundings his legs had become paralyzed owing to their long disuse. He is often depicted in a humorous manner, with a comical head and round body, without arms and legs, which are supposed to have withered away from disuse. Japan. (Cat. No. 154273, U.S.N.M.)

366. *Tibetan painting.*—Representing Buddha in the midst of 24 saints and divinities. The robes of the ensemble are painted scarlet, the halos green. Height, 50 inches; width, 24 inches. Leh, Ladakh. (Cat. No. 178126, U.S.N.M.) Gift of W. L. Abbott.

367–373. *Seven water colors.*—Painted in guasche on muslin, being copies of wall paintings in temples of Laos. Representing scenes from the life of Buddha. Noticeable is the flight of Buddha from Kapilavastu on his faithful horse Kantkaka, whose hoofs are supported by goddesses rising from the earth. Dimensions: 3 by 3 feet to 6 by 3 feet. Laos, Further India. (Cat. Nos. 217656–217662, U.S.N.M.)

374. *Lotus.*—Model of wood. The lotus (*Nelumbium speciosum*), is, as has been said previously (No. 2), the favorite flower of India and invested with much symbolism. Among others, it is the symbol of purity. The lotus upon the lake seems to spring from the body of the waters without contact with the earth, and no matter how muddy the water may be, the lotus preserves its own purity undefiled. Thus Buddha is made to say: "Just as a lotus born in water, bred in water, overcomes water and is not defiled by water, so I, born in the world and bred in the world, have now overcome the world." The worshipers of Amitabha, or Amida, in China and Japan believe that each man while living on earth is represented in paradise by a lotus, which flourishes or languishes according to his spiritual condition. The saved dead (by faith in the invocation of Amitabha), are carried to the lake of lotuses where they are reborn with a spiritual body within the calyx of one of the lotuses. According to their merits, the lotus opens sooner or later. Some are imprisoned for thousands of ages

within the closed calyx of their lotuses—a kind of painless purgatory. Height, 3½ inches. Kobe, Japan. (Cat. No. 154830, U.S.N.M.)

375. *Inscribed paper sheet for the prayer wheel.*—Tibet. (Cat. No. 331752, U.S.N.M.) Gift of Rev. David C. Graham.

376. *Inscribed circular paper sheet for the prayer wheel.*—Tibet. (Cat. No. 331753, U.S.N.M.) Gift of Rev. David C. Graham.

377. *Libation cup.*—Brass. Diameter, 2½ inches. China. (Cat. No. 331675, U.S.N.M.)

378–379. *Two statuettes of Buddha or Buddhist saints.*—Height, 7 inches. China. (Cat. No. 329760, U.S.N.M.) Gift of Miss Alice Tracy Thayer.

### 4. MISCELLANEOUS OBJECTS CONNECTED WITH THE RELIGIOUS LORE OF VARIOUS PEOPLES AND COUNTRIES

380–381. *Pair of mythical lions.*—Bronze. Lions of metal or stone, sometimes of colossal size, are often placed at the entrance of Buddhist temples as protectors from evil spirits. They are also emblematic of Buddha who bears the epithet *Sakyasimha*, "the lion of the Sakya race." Length, 2 inches. Kobe, Japan. (Cat. Nos. 154831–154832, U.S.N.M.)

382. *Mythical lion* (*singto*).—Wood, red lacquered. Height, 6 inches. Laos, Further India. (Cat. No. 217578, U.S.N.M.)

383–384. *Pair of kirins* (*Chinese, kilin*).—Wood, black lacquered and gilt. Standing on lacquered bases. For a description of the mythical kirin see above under No. 311. Height, 7¾ inches. Japan. (Cat. No. 154296, U.S.N.M.)

385. *Kirin* (*kilin*).—Made of brass. Height, 5¼ inches; length, 6 inches. China or Japan. (Cat. No. 315524, U.S.N.M.) Bequest of Alfred Louis Moreau Gottschalk.

386. *Mythical animal, dog Fo* (?).—Wood, painted brown with gray spots, lacquered and gilt. Height, 27 inches; length, 32 inches. China or Japan. (Cat. No. 313625, U.S.N.M.)

The following small collection of bronze animal figurines from Laos may be votives or weights:

387. *Bronze dog.*—Height, ¾ of an inch. Laos, Further India. (Cat. No. 217551, U.S.N.M.)

388. *Bronze monkey.*—Height, ¾ of an inch. Laos, Further India. (Cat. No. 217552, U.S.N.M.)

389. *Bronze zebu, standing on base.*—Height, 1⅜ inches. Laos, Further India. (Cat. No. 217547, U.S.N.M.)

390. *Bronze zebu couchant.*—Height, three-fourth of an inch. Laos, Further India. (Cat. No. 217548, U.S.N.M.)

391. *Bronze cow* (?).—Height, three-fourths of an inch. Laos, Further India. (Cat. No. 217549, U.S.N.M.)

392. *Bronze horse.*—Height, seven-eighths of an inch. Laos Further India. (Cat. No. 217550, U.S.N.M.)

393. *Bronze bear, on base.*—Height, 1 inch. Laos, Further India. (Cat. No. 217546, U.S.N.M.)

394–402.—*Nine griffins, or dragons, on bases.*—Bronze. Called by the Laos "noble animals," which peacefully roam through the splendid gardens of the gods. Height, ¾ to 3¼ inches. Laos, Further India. (Cat. Nos. 217537–217545, U.S.N.M.)

403. *Demon-queller* (Chinese, *Chung Kw'ei;* Japanese, *Shoki*).—Made of wood; carved and painted. On his head in the upstanding hair is perched a dragon; at his feet is a crouching demon, and over the belt is carved the mask of a monster. The demon queller is in Chinese mythology supposed to be a ghostly protector of the Emperor Ming Hwang (713–762 A. D.). He is usually represented as a truculent giant, clad in official garb and armed with a 2-edged sword. He is sometimes shown as riding upon a lion, but more commonly is engaged in punishing the pigmy demons. The subject forms one of the most frequent inspirations of the Japanese artist, and appears in numberless specimens of porcelain, ivory, wood carving, and other works.

This statuette is a specimen of old Japanese carving. Height, 39 inches. Japan. (Plate 68, Cat. No. 130461, U.S.N.M.)

404. *Devil dancer's dress.*—Consisting of a blue cotton jacket with thin strips of palm leaves stuck into it, giving it the form of fur. Ceylon. (Cat. No. 154980, U.S.N.M.)

405. *Devil dancer's dress.*—The same as No. 404, only that the jacket is of white cotton. Ceylon. (Cat. No. 154981, U.S.N.M.)

406. *Devil dancer's lash.*—Ceylon. (Cat. No. 154982, U.S.N.M.)

Sir James Emerson Tennent gives the following explanation and description of the devil dance in Ceylon:

> The Singhalese have demon or Sanne for each form of disease, who is supposed to be the direct agent and inflicter, and who is accordingly invoked for its removal. Hence on every domestic occurrence, as well as in every domestic calamity, the services of the *katadias* or devil priests are to be sought and their ceremonies performed * * *. Especially in cases of sickness and danger the assistance of the devil-dancers is implicity relied on: An altar, decorated with garlands, is erected within sight of the patient, and on this an animal, frequently a cock, is to be sacrificed for his recovery. The dying man is instructed to touch and dedicate to the evil spirit the wild flowers, the rice, and the flesh which have been prepared as the *pidaneys*, or offerings to be made at sunset, at midnight, and the morning; and in the intervals the dancers perform their incantations, habited in masks and disguises to represent the demon which they personate, as the immediate author of the patients' suffering. In the frenzy of these orgies the *katadia*, having feigned the access of inspiration from the spirit he invokes, is consulted by the friends of the afflicted, and declares the nature of the disease, and the probability of its favorable or fatal termination. At sunrise, the ceremony closes with an exorcism chanted to disperse the demons who have been attracted by the rite; the devil dancers withdraw with the offerings and sing, as they retire, the concluding song of the ceremony, "that the sacrifice may be acceptable and the life of the sufferer extended."[39]

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[39] Sir J. E. Tennent, Ceylon. An account of the island, physical, historical, and topographical. London, 1860, vol. 1, p. 540.

And describing the performance of such a dance the same author says:

> We witnessed the extravagances of two professional devil dancers, who were performing a ceremony in front of a little altar, for the recovery of a patient who was dying close by. It is difficult to imagine anything more demoniac than the aspect, movements, and noises of these wild creatures; their features distorted with exertion and excitement and their hair tangled in ropes, tossed in all directions, as they swing round in mad contortions.[40]

407. *Geomantic compass* (Chinese, *lo-king* or *lo-pan*).—Consisting of a disk of lacquered wood, beveled down at the bottom to the shape of a saucer. The upper surface carries in its center a small compass, around which run 17 inscribed concentric circles, containing the sundry geomantic factors, as the 8 permutations of the trigram, the 12 signs of the zodiac, the 24 celestial constellations, and so forth. It represents the ancient Chinese system of cosmogony and natural philosophy, and forms the basis of a system of divination.

Geomancy, or, as the Chinese call it, "wind and water," rules (*fung-shui*), is much used by the Chinese for divining future events, or ascertaining the luckiness or unluckiness of any event, or selecting sites for houses, cities, and especially burial places, which are supposed to have important results on the prosperity of the living. The principles of geomancy depend on two supposed currents running through the earth, known as the dragon and the tiger; a propitious site has these on its left and right. A skillful observer (*fung-shui siensang*, or "wind and water doctor") can detect and describe such currents with the help of the compass, also the direction of the watercourses, shapes of the male and female ground and their proportions, position of rivers, trees, and mountains, color of the soil, and the changes of the elements.[41] (New York, 1853, vol. 2, pp. 245–247). Diameter, 7½ inches. China. (Plate 69, Cat. No. 126954, U.S.N.M.)[42]

408. *Divination slips* (Chinese, *chi en-toong*).—Consisting of two bamboo tubes containing slips of bamboo which are inscribed with different characters. The person wishing to know the will of the gods or his fortune shakes the tube and, with averted face, draws out a slip and reads the answer on it. Shanghai, China. (Cat. No. 158304, U.S.N.M.)

409. *Divination blocks* (Chinese, *chiao*).—Consisting of two pieces of split bamboo, kidney shaped, with one side convex and the other flat. The supplicant tosses them into the air in front of the altars of the gods he is supplicating. If both convex sides turn up, the answer is *yang-yang*, which signifies the male principle of nature, and means "indifferently good"; if both flat sides turn up it is *yin-yin*, which signifies the female principle of nature, the answer is understood to be negative and unfavorable; if one convex and the other flat, the

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[40] Idem, vol. 2, p. 581.

[41] S. Wells Williams, The Middle Kingdom.

[42] For a detailed explanation of the geomantic compass see J. J. M. de Groot, The Religious of China, Leide, 1897, vol. 3, p. 959, and Paul Carus, Chinese Thought, Chicago, 1907, p. 58.

answer is considered as absolutely affirmative and the prayer as granted. Shanghai, China. (Cat. No. 158301, U.S.N.M.)

410. *Divination cards.*—Five disks of rough cardboard, painted in red, green, blue, and yellow with concentric circles, with Tibetan letters in the center and surrounded by flames on the margin. Diameter, 4¼ inches. Tibet. (Cat. No. 311864, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

411. *Divination cards.*—Nine cardboards, painted in the same colors as the preceding No. 410, with various grotesque monstrous animals. Length, 4½ inches; width, 3¼ inches. Tibet. (Cat. No. 311865, U.S.N.M.) Bequest of Miss Elizabeth S. Stevens.

412. *Book of divination.*—Manuscript in Pali on palm leaves, inclosed in a wooden case. The leaves and the case are perforated through the center for the passing of a cord which holds the book together. Length, 2½ inches; width, 1½ inches. Laos, Further India. (Cat. No. 217647, U.S.N.M.)

413. *Divination blocks.*—The same as No. 409. Carved on the inner flat sides with the symbols of the Yang and Yin. China. (Cat. No. 331670, U.S.N.M.)

414–417. *Native medicine.*—Four bags containing from 4 to 24 different substances, as various woods, bones, pieces of Buddha's alms bowl, etc. These are rubbed on a stone, and the resulting powder washed off in water which is given to the patient to drink. Each bag is labeled and selected according to the sickness. Laos, Further India. (Cat. No. 217654, U.S.N.M.)

418. *Piece of oval sandstone.*—Cut out on the upper surface. Supposed to have been used for grinding or rubbing medicine, but more probably for sharpening some instrument. Length, 3 inches; width. 1½ inches. Laos, Further India. (Cat. No. 217655, U.S.N.M.)

419. *Print.*—Sheet of yellow paper stamped with the Chinese sign for longevity and other symbols. China. (Cat. No. 329762, U.S.N.M.) Gift of Miss Alice Tracy Thayer.

420. *Five wooden figurines.*—Rudely carved. They are presented as offerings to the gods to obtain male offspring. Height, 5¼ to 7½ inches. China. (Cat. Nos. 331747–331751, U.S.N.M.) Gift of Rev. David C. Graham.

421. *Piece of burial wood.*—Consisting of a strip of wood, lacquered and inscribed, with a tassel of red silk threads. Dimensions, 6¾ by 1½ inches. Japan. (Cat. No. 329757, U.S.N.M.) Gift of Miss Alice Tracy Thayer.

422. *Ancestral tablet.*—Wood, inscribed. On stated occasions prayers are recited and offerings made before the ancestral tablets. They are inscribed with the name and titles of the deceased ancestor. Height, 10¾ inches. China. (Cat. No. 329758, U.S.N.M.) Gift of Miss Alice Tracy Thayer.

423. *Ancestral tablet.*—Wood, lacquered and gilt and inscribed. Height, 9¼ inches. China. (Cat. No. 329759, U.S.N.M.) Gift of Miss Alice Tracy Thayer.

424. *Ancestral tablet.*—Inscribed with the name of a noted Chinese scholar of a great and powerful family from Western China. China. (Cat. No. 331672, U.S.N.M.)

425. *Paper money.*—Paper money, as also paper clothing, is burned at the grave of a Chinese funeral. This custom is a transformation of the original rite when real money and clothing were buried with the dead. The paper money and clothing are forwarded, as it were, to the deceased through the fire. China. (Cat. No. 329763–329764, U.S.N.M.) Gift of Miss Alice Tracy Thayer.

426. *Paper clothing.*—See under the preceding number. China. (Cat. No. 329765, U.S.N.M.) Gift of Miss Alice Tracy Thayer.

427. *Confucius.*—Seated statue of old bronze. Confucius—in Chinese, Kung-fu-tze, or also, Kung-tze—was a celebrated Chinese sage and teacher who lived 551 to 479 B. C. His system, preserved in the "Four Shu," or classical books, consists mainly in the worship of spirits, especially of deceased ancestors, and in the observance of an elaborate morality adapted to practice, and applied to private, social, and political life. His authority as moral teacher is also very great among the educated classes of Japan and Korea. Height, 30 inches. China. (Cat. No. 316322, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

428. *Chinese sage.*—Seated statuette of bronze. Perhaps Mencius (Meng-tze), a follower of Confucius of the fourth century B. C. Height, 15¼ inches. China. (Cat. No. 316323, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

429. *Chinese sage.*—Seated statuette of bronze. Perhaps a disciple of Confucius. Height, 13 inches. China. (Cat. No. 316324, U.S.N.M.) Collected by Maj. Murray Warner and presented through his widow, Mrs. Gertrude Bass Warner.

## VII

## OBJECTS OF RELIGIOUS CEREMONIAL OF PARSEEISM

### INTRODUCTION

### PARSEES

The Parsees are the descendants of the ancient Persians, who, at the overthrow of their country by the Arabs in 641 A. D., remained faithful to Zoroastrianism, which was, for centuries previous to the Mohammedan conquest, the state and national religion of Persia. They derive their name of Parsees from the Province of Pars or Fars, broadly employed for Persia in general. According to the census of 1911 the number of Parsees in India, including Aden, the

Andaman Islands, and Ceylon, the Straits Settlements, China, and Japan, amounted to 100,499, of whom 80,980 belonged to the Bombay Presidency.[43] About 10,000 are scattered in their former homeland of Persia, mainly in Yezd and Kerman, where they are known by the name of Gebers, Guebers, or Gabars, derived by some from the Arabic *Kafir*, infidel.

### ZOROASTER (AVESTA, ZARATHUSHTRA; PAHLAVI TEXTS, ZARTUSHT; MODERN PERSIAN, ZARDUSHT)

The religious beliefs and practices of the Parsees are based on the teachings of Zoroaster, the Prophet of the ancient Iranians; that is, those Aryans who at an unknown early date separated from the Aryo-Indians and spread from their old seats on the high plateau north of the Hindu Kush westward into Media and Persia on the great plateau between the plain of the Tigris in the west and the valley of the Indus in the east, the Caspian Sea and the Turanian desert in the north, and the Persian Gulf and the Indian Ocean in the south, surrounded on all sides by high mountain ranges, with a great salt desert in the center.

There are few authentic data about Zoroaster and his life. Concerning the age in which he lived there is wide diversity. Greek writers assigned him dates ranging between 6,500 B. C. and 200 B. C., while some native sources and many modern scholars place him in the seventh century B. C. But the fact that by the sixth century B. C. Zoroastrianism had taken root in Persia, where it did not originate, as evidenced from the Behistun inscription of Darius Hystaspis (521–485 B. C.), which show him a worshiper of Ahura-Mazda, the supreme god of the Zoroastrian faith, and that it was well known to the classical authors from the sixth century on as the established religion at least of Media, would seem to accord best with the date of about 1000 B. C., assumed by some scholars. The question of the birthplace of Zoroaster is also a subject of dispute, but western Iran, probably Atropatene, the mountainous district of ancient Media, corresponding nearly to the modern Province of Azerbaijan in Persia, is commonly believed to be the region in which he arose. Tradition is quite in accord that Bactria in Eastern Iran, about the modern district of Balkh in Afghanistan, was the stage of Zoroaster's life and work.

Legend made of Zoroaster, as of other great religious teachers, a glorified and supernatural man. He was born in a miraculous way by immaculate conception, his soul having been kept in the sacred Haoma plant, till God's glory had purified his mother's body. At his birth all creation laughed with joy, while the evil demons fled aghast. When grown he was conducted by an archangel into the presence of God and in glory unutterable received divine revelations.

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[43] James Hastings, Encylopaedia of Religion and Ethics, vol. 9, p. 641.

After seven visions he was tempted by Angra-Mainyu (Ahriman), the Evil One, who, foreseeing the discomfiture he and his creatures were to suffer at Zoroaster's hands, first sent demon emissaries to kill him, but Zoroaster routed him by reciting the confession of faith, not to speak of rocks as big as houses that he had ready to pelt the devils with, defiantly declaring his purpose to destroy the fiends' creation. Angra-Mainyu thereupon offered him vast possessions and earthly dominion if he renounced the good religion (*daena*). But Zoroaster rejects the offer and declares that he will put the devils to flight with the apparatus of worship and the holy words. Thereupon the whole host, with cries of terror, precipitately flee down to the world of darkness.

What with some plausibility can be gathered from Zoroaster's own words and the earliest parts of the Zoroastrian scriptures, is that he was a man of good birth, belonging to the noble family of Spitama, and pure nature, who arose as a prophet and reformer of the old religion of the Iranians. At first his preaching met with much opposition and for years was without effect. But at last he succeeded in winning the king Hystaspes (Vishtap, Gushtap, not to be confounded with Hystaspes, the father of Darius), for his teaching, and with his aid converted by force in religious warfare the whole kingdom. At the age of 77 the aged warrior-prophet fell in one of these religious wars, while fighting against the fierce Turanians—says tradition. (Plate 70.)

### SACRED LITERATURE OF THE PARSEES

The oldest and original Zoroastrian literature goes under the general name of Avesta or Zend Avesta, which is rendered, "text" or "law" and commentary. It consists of the following divisions:

1. *Yasna*, the chief liturgical work and the oldest and most sacred part of the Avesta, including as it does the *Gathas*, hymns or psalms composed in an older dialect, some of which may have been composed by Zoroaster himself.
2. *Visparad*, containing minor litanies, invocations to the various chiefs of the spiritual and terrestrial creation.
3. *Yashts*, invocations and hymns to the ancient Iranian divinities and heroes.
4. *Khorda Avesta*, or Little Avesta, comprising minor liturgical texts, as the *Nyaishes* and *Gahs*, or the five daily prayers, the *Afringans*, or benedictions, etc., a kind of extract from the Avesta for laymen.
5. *Vendidad*, a code of religious and civil laws and precepts, a kind of Zoroastrian Pentateuch.[44]

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[44] The present Avesta, which equals perhaps one-tenth of the Bible in extent, is believed to be but a small remnant of the original Zoroastrian sacred literature which was lost during the invasions of Persia by Alexander the Great (330 B. C.), and the Arabs (641 A. D.). According to the Arabian chronicler Tabari (died 923 A. D.), the Persian sacred scriptures were inscribed on 12,000 cowhides, and Hermippus, a Greek philosopher of the third century B. C., credits Zoroaster with the composition of 2,000,000 verses.

Besides the Avesta scriptures, the language of which is akin to Sanskrit, the Parsee religious literature includes many works of a later date written in other languages, chiefly in Pahlavi. Among these are the Dinkard, the Bundahish, the historical account of the reformer-king Ardeshir, the vision of Arda Viraf in his journey through heaven and hell, a crude forerunner of Dante and his Divina Commedia, etc.

### ZOROASTRIAN THEOLOGY

The supreme figure in Zoroastrianism is Ormuzd (*Ahura-Mazda*, "Wise Spirit," properly "Lord Wisdom"), the all-wise Lord, the God, who made heaven and earth and all that is therein, who governs everything with wisdom, righteousness, and goodness. Associated with him in the government of the world as his ministers are the Ameshaspands (*Amesha Spentas*, "Immortal Holy Ones"): 1, Vohu Mano, good mind (the good principle, the idea of good that works in man, inclining him to what is good); 2, Asha, right (as conformity to the moral law and order); Kshathra, the wished-for kingdom, (the Kingdom of God); 4, Armaiti, devotion (humble piety, reverence for the Divine); 5, Haurvatat, welfare or perfection; Amertat, immortality. With these six, to make up the sacred seven, Sraosha, the genius of obedience, of "faithful hearing," is sometimes joined. They were at first mere attributes of God, or personified qualities and ideals of human character in the likeness of God; later certain specified parts of the world were put under their care: they were also assigned to different days and months, and each has a peculiar flower and color.

Besides the Amshaspands, who are termed the "children" of Ormuzd, or may be designated as archangels, the Avesta mentions some minor spiritual beings of the celestial hierarchy, such as the *Yazatas* (modern *Izads*), "worshipful or holy ones," ordinary angels; the *Fravashis*, protecting spirits, who help men in battle and accompany souls to the next world, and some mere abstractions, as *Arshtat*, watchfulness; *Parendi*, riches; *Ashi*, rectitude, etc.

Over against the realm of law and righteousness (*asha*), ruled by Ormuzd and his beneficient ministering spirits, is the sphere of the Lie (*druj*) and wickedness, dominated by Ahriman (*Angra-Mainyu*, "enemy spirit"), at the head of the *daevas*, a body of malevolent and harmful powers. The relation of the opposing powers is variously represented as the different parts of the Zoroastrian scriptures. In the earlier Avesta (the *Gathas*), two primeval principles or causes of light and darkness, of life and death, of good and evil, personified in Spenta-Mainyu, the Holy Spirit of Ahura-Mazda, and Angra-Mainyu, respectively, are assumed, both being subordinate to and united in Ahura-Mazda. As they met they produced life and unlife, determining how at last there should be for the wicked the worst state, and for the righteous the "best mind". Zoroaster is made to say: "In the beginning there was a pair of twins, two spirits, each of a peculiar activity. These are the good and the base in thought, word, and deed. Choose one of these two spirits. Be good; not base. When the two spirits came together at the first to make life and death (not life) and to determine how the world at the last shall be for the wicked the worst life, for the holy the best mental state." In the younger Avesta (especially in the Bundahish) the distinction between the Holy Spirit and God is not preserved, both being identified, so that the opposition thenceforth stands between Ahriman and Ormuzd, and the conflict between them is extended from the moral sphere—the antithesis of good and evil as a fact in human life—to the physical realm. The ethical dualism hardened into a theological dualism. Over against Ormuzd stands Ahriman as an evil being of supernatural power at the head of the host of malevolent spirits, the cause of all that is evil and noxious in the world. Each of the Ameshaspands has for an opponent some archfiend (Akemmano, Andra, Saurva, Taro-Maiti, Tauru, Zairirica, and Aeshma), (=Asmodeus, Tobit iii, 8; vi, 15). Below these stand the daevas, drujes, pairikas (peris), yatus, etc. Unceasing warfare goes on between these opposite powers. Ormuzd makes; Ahriman mars. The one dwells in endless light, the other in eternal darkness. To Ahriman are attributed the creation of all evil things. He created the killing cold of winter and the intemperate heat; serpents, locusts, ants, rapine, and lust; magic and witchcraft; pride, doubt, and unbelief; evil spirits, demons, and men of devilish character, beasts of prey and noxious vermin; floods and droughts; and the nine hundred and ninety-nine diseases the flesh is heir to are Ahriman's inventions.

The dualism implied in the Zoroastrian doctrine is saved from being a duo-theism in so far as Ahriman is never the equal of Ormuzd.

Ahriman is neither omniscient nor almighty. He possesses only "backward knowledge"; he can not foresee. Hence, he is always too late in his machinations. Moreover, Ormuzd's limitation of power is merely temporary. Ahriman is coeval with Ormuzd but not coeternal. His doom is fixed. At the last judgment his creatures will perish and he himself will be banished from the regenerated earth.[45]

The Parsees protest against the imputation of dualism to their theological system. The primeval principles of good and evil (Vohumano and Akemmano, or Spenta-Mainyu and Angra-Mainyu), the Parsees claim, were, though opposed to each other, united in every existing being, even in Ahura-Mazda himself, and by their union produced the world of material things and of spiritual existences, while the Dastoor (high priest) Rastamji declares: "By Angra-Mainyu nothing is meant but man's evil spirit or thought. Man receives from Ahura-Mazda the gifts of superior powers, abuses them, and by abusing causes all moral and physical disturbances in himself and in the condition of the world he lives in."[46] There is no question that the modern Parsees are monotheists.

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[45] The dualism of Zoroastrianism is an attempt to account for the evil of the present world, physical as well as moral, upon the premises of an ethical theism which can not admit that God is the author of any kind of evil. But because God is almighty as well as perfectly good, it can as little admit that evil, even in hell, is a permanent factor in the universe. The Zoroastrian theologians were concerned with the solution of the ethical problem rather than with the remoter problem which their solution raised. The evil spirit appears on the scene like a *diabolus ex machina;* whether he was eternal they do not seem to have asked, nor would they probably have been much disturbed if their logic had carried them to that conclusion, for since they did not define God metaphysically as the infinite and eternal but as the good, an eternal devil would not thereby become God.—George Foot Moore, History of Religions, New York, 1913, vol. 1, p. 405.

Zoroastrianism, though dualistic, was essentially a monotheism, teaching the existence of one supreme moral ruler of the universe.—E Washburn Hopkins, Origin and Evolution of Religion, New Haven, 1924, p. 286.

### ZOROASTRIAN ETHICS

Zoroastrianism is a religion of struggle and exertion. The cardinal doctrine that the world is a great battle field, on which beneficent powers ceaselessly contend with baleful forces is one of the hinges on which the entire system of Zoroastrian ethics turns. Man is not a passive spectator of this war on whose issue his fortune in time and eternity depends, but a combatant in the thick of the fight. Every man, being treated as a free agent, is by his own choice arrayed under one banner or the other, contending for the good world or the bad.

The moral teachings of Zoroaster are summed up in the triad: Good thoughts, good words, good deeds (*humata, hukhta, hvarshta;* contrast: *Dushmata, duzhukhta, duzhvarshta*). Character lies not in overt act alone, but in the inner springs of conduct. The virtues inculcated may be comprised in general terms as purity alike of body and soul, uprightness, humility, obedience, peaceableness, charity, and benevolence. In addition to these good qualities particular stress is laid upon truthfulness and the faithful keeping of one's word and pledge. "Never break an agreement, O Spitama, neither one that you make with a wicked man nor with an upright man of your own religion; for an agreement holds with both wicked and upright." Next to falsehood and deceit making debts is to be shunned, for that leads to lying and fraud.[47]

The tilling of the soil, the reclamation of waste land by rooting out weeds and thorns, and extending irrigation to make grain and fruits grow is part of practical religion. "Who makes glad the earth? He who plants the most grain, grass, and fruit trees, who brings water to a field where there is none and draws it off where there is too much. * * * How is the Mazdaean religion nourished? By zealously sowing grain. He who sows grain sows good. * * *." The useful animals, especially cattle and dogs, are to be kindly treated, well fed and cared for; cruelty and neglect are grave sins, wanton killing of cattle a crime. On the other hand, the destruction of beasts of prey and noxious vermin is a highly meritorious act.

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[46] Rastamji Edulji Dastoor Peshotan, Zarathushtra and Zarathushtrianism in the Avesta. Leipzig, 1906, p. 159; compare also Dosabhai Framji Karaka, History of the Parsis, London, vol. 2, p. 187; Martin Haug, Essays on the Sacred Language, Writings, and Religion of the Parsees, Bombay, 1862, p. 258.

[47] Compare Herodotus, book 1, pp. 136 and 138: "Beginning with the age of 5 years to 20, they [the Persians] instruct their sons in three things—to ride, to use the bow, and to speak truth. * * * To tell a lie is considered by them the greatest disgrace; next to that, to be in debt, and this for many reasons, but especially because they think that one who is in debt must of necessity tell lies."

Zoroastrianism did not ignore the body for the elevation of the soul. Physical culture was extolled, and it allowed generally a whole-souled enjoyment of life. Wealth and a large family are signs of virtue. "He who has children is far better than he who is childless; he who has riches is far better than he who has none. * * * "[48]

The Parsees, constituting one of the smallest religious communities in the world, occupy a most prominent place among the several nationalities and religious sects of India, and exemplify in their life the true worth of the teachings of the great prophet of Iran. They uphold the best of the tenets of the old faith with regard to religious observations. They are distinguished by temperance, purity of life, energy, enterprise, and capacity, and their reputation for benevolence and generosity toward all men is world-wide.

### THE HEREAFTER, OR ESCHATOLOGY IN ZOROASTRIAN THEOLOGY

God's righteous rule involves the idea of judgment and retribution, and Zoroastrian eschatology provides a judgment both for the individual and for the world. The judgment of individuals takes place at death, in which each man's destiny is determined by his religion and by his thoughts, words, and deeds in this life. After death the soul lingers three days and three nights near the body. During these intervening days the soul of the pious tastes "as much of felicity and joy as the entire living world can taste," and the soul of the wicked tastes "as much of misery as the entire living world can taste." On the fourth day at dawn the soul sets out on its journey to the place of judgment at the chinvat bridge. To the righteous comes a perfumed breeze wafted as if were from the south, while the wicked is struck by a cold blast as out of the demonic north, laden with foul stench. At the bridge Mithra, Sraosha, and Rashnu sit in judgment.[49] Rashnu weighs the merits and demerits of the departed on an "undeceiving" golden scale, and his fate is decided according to the result of the weighing, whether the good works or the bad ones tipped the scales. Thereupon the soul has to cross the chinvat bridge, which is spanning the abyss of hell. To the good soul it appears to be 9 spear lengths, or even a parasang (between three and four miles) wide, led by a fair maiden—the embodiment of his good deeds and pious observances, and guided by the good dogs, who keep watch over the bridge. Through the three forecourts of good thoughts, good words, good deeds the soul passes into the "infinite light," or "light eternal" (Garonmana, "house of songs"), the abode of Ahura-Mazda with the archangels and the spirits of the just, where it is regaled with angels' food and set on a richly adorned throne. "Forever and everlasting they remain in all glory with the angels of the spiritual existences eternally."

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[48] Zarathustrian doctrine is the first serious attempt to conform material interests and duties with the spiritual needs and longings of mankind, and to reconcile the temporal with the eternal, by regarding the former as reflecting and preparing for the latter. The religious root-idea of Zarathushtrism, when first distinctly expressed, which, as history shows, has not remained fruitless, is that the life of the pious is a sacred labor and struggle, constantly directed against the evil and impure in what we are wont to distinguish as the world of nature and that of the spirit, in order that both may at last be thoroughly purified—in short, that every pious man, according to his ability, is a fellow-worker with God." (C. P. Tiele, Elements of the Science of Religion, Edinburgh and London, 1897, vol. 1, p. 192.)

[49] Parallel to Minos, Aeacus, and Rhadamanthus, the three judges of the dead, in Greek mythology.

Very different is the lot of the wicked. A demon lassoes his soul with his evil noose and drags him to the bridge, where Rashnu with his balances detects all his wickedness. His evil ways confront him in a foul hag whose ugliness is the expression of his character. He finds no helper, becomes frightened on the hair-broad bridge and tumbles down into the abyss. Through the vestibules of evil thoughts, evil words, evil deeds he arrives in the "infinite darkness," the "home of the Lie," (*druj*), where the wicked dead surround him, the demons mock him, and Angra-Mainyu bids bring him loathsome and poisonous food. "And until resurrection he must be in hell in much misery and torments of many kinds." If the good deeds are equal to the bad ones he goes to the place called "equilibrium," (*Hamestakan*). The suffering here is slight, being only a change from cold to heat, inclement cold and burdensome heat following one after the other.

But hell is not eternal, and the bliss of souls in heaven and their torments in hell are not the final state of mankind. When the present world age is at an end there will be a great assize and a general judgment for all mankind. According to Zoroastrian cosmic chronology the whole drama of the world will be played out in a cycle of 12,000 years, divided into four periods of 3,000 years each. The first 3,000 years is the period of purely spiritual existences, as models of the future types of things. In the second period Ormuzd creates the material world. In the third Ahriman breaks into the creation of God. This is the age of human history characterized by the conflict between the rival powers of good and evil. At the beginning of the fourth period (anno mundi 9.000), Zoroaster appears, and at its close the great consummation begins. Saoshyant, the Savior, born miraculously of a pure maiden from the seed of Zoroaster which was hidden for thousands of years in the Seistan lake, in which she bathes, will appear, and all the dead will be raised, their bodies being reconstituted of their original materials. The risen dead will be assembled in one place and will know one another; the deeds of all will be manifest. Then the righteous and the wicked will be separated, the former going to heaven, while the latter are cast into hell to be punished in the body for three days, certain monsters of iniquity being subjected to exemplary sufferings. When this is over, the fire will melt the metal in the mountains till it overpours the whole world and makes it pure. To the righteous it will be like warm milk; to the wicked it will be like molten metal. Saoshyant then sacrifices the ox Hadhayous, and of his marrow and the juice of the Haoma is prepared the ambrosia which is given to the righteous as the food of immortality. All men become of one speech. Those who died old are restored to the age of 40, and if young to that of 15.[50] Ahriman and his hordes of evil spirits will be conquered and slain, or driven unresisting into outer darkness. Hell itself is purified by the molten metal and added to the earth. And in this enlarged world, where there will be no more ice and no more mountains, which had been created by the evil one, men are to be immortal, and to live forever united with their families and relations, but without further offspring, in pure and peaceful bliss.[51]

## COLLECTION

1. *Fire urn.*—Brass, nickel plated. The Zoroastrian ritual consists mainly in the tending of the sacred fire and in the offering of Haoma. On account of the former part of the worship the Zoroastrians are frequently denominated "fire worshipers." The Parsees reject this imputation with indignation. They pay reverence, not worship, to fire as bearing by reason of its brightness, activity, purity, and incorruptibility the most perfect resemblance to the nature and perfections of the supreme God, and therefore as his most adequate symbol.

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[50] According to another version, vegetarians are raised young, and the eaters of flesh as of middle age.

[51] Mohammedan eschatology has borrowed much from the Zoroastrian. The conscience of the departed is in the Mohammedan version personated in a male figure in place of the female of Zoroaster's system. "To the good a man with beautiful face comes, elegantly dressed and perfumed, and says: 'Be joyful in that which made thee so; this is the day which was promised thee.' Then the dead person says to him: 'Who art thou, for thy face is perfectly beautiful?' And the man replies: 'I am thy good deeds.' To the wicked a man with a hideous countenance comes, shockingly dressed and of a vile smell, and says: 'Be joyful in that which makes thee miserable, for this is the day which was promised thee.' Then the dead man says: 'Who art thou? Thy face is hideous and brings wickedness.' He says: 'I am thy impure deeds.' " The balance (*mizan*) is held by the angel Gabriel and is so vast in size that its two scales, one of which hangs over paradise and the other over hell, are capacious enough to contain both heaven and earth. The bridge which is laid over hell, and named by the Mohammedans *Cirat* (properly, road, path), is finer than a hair and sharper than the edge of a razor and beset on each side with briars and hooked thorns. The good will pass with wonderful ease and swiftness, like lightning or the wind, Mohammed leading the way, while the wicked will miss their footing and fall down into hell which is gaping beneath them. (T. P. Hughes, Dictionary of Islam, 1885, pp. 79, 80, 543, and 544.) The bridge of separation has also a parallel in the log over which the American Indian has to come to get to the happy hunting grounds. If an Indian has been virtuous (that is, brave), the log lets him over, but otherwise he can not pass over it, but slips into the foul swamp never to emerge.

All the elements, as the pure creatures of Ahura-Mazda, are invested by the Zoroastrians with sanctity, but fire especially was considered as the earthly form of the heavenly light, the eternal, infinite, divine, the first creature of Ahura-Mazda, and in the Avestan scriptures, called his son. "I sacrifice to thee, Fire, son of Ormuzd, and to all fires and all waters and to all plants, for they are all made by God." The Parsee temple (*dar-i-mihr* or *agiaris*) is divided into two parts: (1) the *adaran*, or place of fire, is a small domed room where the fire is kept burning in a metal urn resting on a stone stool (*adasht*), with a metal tray hanging from the dome (*taj*); (2) the *izishu-gah*, a large quadrangular room, divided by small channels (*pavis*), which is used for the celebration of ceremonies. According to the quality of the fire kept within, three grades of temples are distinguished: 1, *Attash-dagdah*, in which the ordinary fire preserved in a fire temple or even in houses and used in sacred ceremonies is kept; it may be touched both by priests and laymen; 2, *Attash-adaran*. The consecration of the fire requires great ceremonies; the utmost care is taken in watching it and keeping it perpetually burning; it may not be touched by anyone but by priests; 3, *Attash-bahran*, the highest of all. The consecration of the fire entails heavy expenses and a long series of ritual for a year or more. The sacred fire is constantly watched by priests who have undergone the highest purifications. Its extinction would be regarded by the Parsees as a great calamity. Non-Zoroastrians are excluded from any fire temple.

The fire in the fire temple is purified in the following manner: Over a fire taken from various places of manufacture, to which, if possible, fire caused by lightning is added, a perforated metal tray containing small chips of fragrant sandal wood is held until the chips are kindled by the heat. After a new fire is in this manner produced from the impure one, the latter is taken away, dispersed, and extinguished. Again, by means of the heat of this first new fire, another bundle of sandal wood is ignited, and another fire is produced from it, and the first new fire is then taken way, dispersed, and extinguished. Each of the new fires is treated in the same manner until the ninth is reached, which, "being derived from the impure one through seven intermediate fires, more and more distant from the original impurity, represents the fire in its native purity." The fire in the temple is guarded from every kind of pollution; is fed with scrupulously selected wood (the Parsees in Bombay use sandal wood); the priest wears a thick veil, called *padan*, over his nose and mouth that his breath may not fall on the fire, his hands are encased in long gauntlets and the wood is handled with tongs. Five times a day, at the canonical hours (*gahs*), the priest cleans the room, washes the stone stool on which the fire urn rests, and puts fresh wood on the fire. Height, 13¼ inches; diameters, 11½ and 7½ inches. Bombay, India. (Plate 71 (upper center), Cat. No. 216051, U.S.N.M.)[52]

2. *Fire ladle.*—Brass, nickel plated. The sacred fire and all that is connected with it must not come into contact with anything that may defile it. A ladle is therefore used for putting wood chips into the fire urn. Length, 13½ inches. Bombay, India. (Plate 71 (upper left), Cat. No. 216053, U.S.N.M.)

3. *Fire tongs.*—Brass, nickel plated. Used for picking up the wood chips of the sacred fire which would be defiled if touched with the hands. Length, 13½ inches. Bombay, India. (Plate 71 (upper right), Cat. No. 216052, U.S.N.M.

4. *Sprigs of the Haoma plant.*—The haoma (Sanskrit, *soma*, Pahlavi and Persian, *hom*), also called moon-plant and swallow-wood, of the milkweed family, *Sacrostemma brevistigma* (*Asclepias acida*). To the juice expressed from its stems were attributed inspiring and healing properties, and it played an important part in the ritual and sacrifices of ancient India. It was personified and deified and worshiped as a god by the Hindus. In the Parsee ritual the haoma is one of the offerings made in the service of the *Yasna*, the principal of Zoroastrian liturgy, which is recited or chanted by two priests, known as the Zaoti and Rathvi, before the sacred fire. The twigs of the sacred plant are washed and purified while reciting a prayer, then laid aside in a metal box for at least 13 months and 13 days before using in the ceremony. Under elaborate ceremonies the twigs are pounded in mortar, the expressed juice is mixed with milk and holy water and strained. The draft thus obtained concentrates in itself all the virtues of plants, animals, and the waters. It is drunk sacramentally by the priests in the course of the service, and is administered to the dying as a "draft of immortality." The "green haoma" of this world is a type of the "white haoma" (*haoma-i-saphid*) of the gaokorena-tree, the emblem of immortality. In addition to the haoma the pomegranate and the barsom (Avesta, *baresman*) are used in the ceremony. The barsom consists of twigs or sprays of a certain plant or, where these are not obtainable, as in winter, of brass rods, from 5 to 35, tied in a bundle and held by the priest at a certain point of the sacrifice. Besides the sacred plants the offering comprises small cakes (*drana*), peculiarly marked, goats' milk (*shir*), an egg and melted butter (*ghee*). These are also eaten by the officiating priests in the course of the service.

The true Zoroastrian sacrifice, the Parsees say, is the offering of good thoughts, good words, and good deeds. Yezd, Persia. (Cat. No. 231789, U.S.N.M.) Gift of A. V. Williams Jackson.

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[52] Fire altars, not necessarily in temples, were erected all over ancient Iran. Early reliefs and coins show the king standing before a fire altar under the open sky. But from the Achaemenian times on there were shrines in which the sacred fire was kept burning as at present.

5. *Offering tray.*—Brass, nickel plated. Used in the service of the *Afringans,* which are prayers from the Khorda-Avesta (see p. 182), recited only by priests. They are recited on a carpet spread on the floor on which are placed, either in a metal tray or on plantain leaves, the choicest fruits and the most fragrant flowers of the season and glasses filled with fresh milk, pure water, wine, or sherbet. These prayers are recited either with the object of expressing remembrance of the souls of the departed or with that of invoking the help of the protecting spirits. Diameter, 17¾ inches; depth, 1½ inches. Bombay, India (Plate 71 (lower), Cat. No. 216054, U.S.N.M.)

6. *Offering tray.*—Brass, nickel plated. Similar to the preceding, No. 5, only smaller in size. Diameter, 12½ inches; depth, 1⅝ inches. Bombay, India. (Cat. No. 216055, U.S.N.M.)

7. *Sudra.*—Every Parsee—male or female, priest or layman—must be invested between the ages of 7 and 15 with two articles of dress, called sudra (Avesta, *anabdata*) and the Kusti (Avesta, *aiwyaonghanem*). The former is an undershirt of muslin, linen, or gauze and is worn next to the skin; the latter is a girdle made up of 72 threads of white wool, representing the 72 chapters (*has*) of the Parsee scriptures, in the sacredness of which the neophyte is figuratively bound. The investiture with these two sacred garments, called *Navzot,* which somewhat corresponds to the Christian ceremony of confirmation, takes place under elaborate solemn ceremonies and is the first important religious ceremony performed over a Parsee child, consists of two parts—the *Nahan* and the *Navzot* proper. The nahan is the religious ablution. The candidate is made to sit on three or more stones either in a temple or on the ground floor of the house and is washed by the priest with consecrated urine of bulls (*nirang*)[53] and holy water, while reciting certain holy texts. When the washing is done the candidate is dressed in a pair of trousers and cap with a white clean linen sheet wrapped around the upper part of the body. He or she is then conducted into the room where the navzot proper is to be performed. The candidate is made to sit on a flat stool facing the east, the emblem of light. The officiating priests take their place on a rich carpet spread on the floor, while the guests sit around on chairs. A fire is kept burning with sandal wood, frankincense, and other pure fragrant substances. The priest as well as the candidate recite the *Patet*—that is, the confession of sins and repentance. After this the candidate is required to hold the sudra with both hands, and the chief priest, placing his own upon them, causes the candidate to recite the Zoroastrian confession of faith (*Kalma-i-din*): "Most true, full of wisdom and good is the religion which

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[53] Bull's or cow's urine was thought to possess great purifying and medicinal qualities and an antiseptic for demonic infection. It is called in the Avesta *gaomeza,* Pahlavi and Persian, *gomez,* and when consecrated by special prayers, *nirang.*

God has sent through Zoroaster to this world. This is the religion of Ahura-Mazda brought to man by Zoroaster." Then with the recitation of certain holy texts the chief priest removes the linen sheet and puts in its place the sudra. The chief priest then passes the kusti round the child's waist three times, to remind the wearer of the three cardinal virtues of the Zoroastrian religion, namely, good thoughts, good words, and good deeds, and ties it with four knots, two in front and two behind, while chanting a short hymn. At the first knot he says, "There is only one God, and no other is to be compared with him." At the second, "The religion given by Zoroaster is true." At the third, "Zoroaster is the true prophet, who derived his mission from God." And the fourth, "Perform good actions, and abstain from evil ones.' After this the candidate is reseated on the stool and the chief priest delivers the *Hosban*, a short sermon in praise of honesty, truth, and purity. This over, he pronounces blessings upon the candidate, throwing over his or her head small pieces of dry fruits, such as cocoanuts, almonds, raisins, rice, etc.

The investiture with the sudra and kusti initiates one into full membership of the Zoroastrian community, entitling to be present in all religious ceremonies and assemblies. And after having undergone the navzot ceremony the Zoroastrian has to put on the sudra and kusti day and night; the performance of any function of life without wearing these two sacred articles of dress is considered a sin called "Running uncovered with sudra and kusti." The ceremony of untying and retying the kusti (*padyab kusti*), reciting a short prayer during the process, has to be performed several times in the day; for instance, early in the morning on rising from bed, before prayers, before meals, after ablutions, etc.

If a child die before the performance of the ceremony of navzot, he is considered to have gone back to Ahura-Mazda, who gave him, as pure as he entered this world, having not reached the age of accountability. Bombay, India. (Plate 73, showing the ceremony of investiture with the sudra and kusti, Cat. No. 230800, U.S.N.M.) Gift of Rastamji Edulji Dastoor Peshotan Sanjana, Deputy High Priest of the Parsees, Bombay, India.

8. *Costume of a Parsee.*—It consists of the sudra and kusti (see under the preceding, No. 7), loose cotton trousers, an ample double-breasted coat of cotton, reaching to the ankles, called *jama;* a belt, called *pichori*, made of cotton, about 1 yard wide and several yards in length, which is folded once and passed around the waist as many times as its length will admit; a pair of cotton gloves; a skullcap of cotton; and a turban peculiar to the Parsees. It is made of figured chocolate-colored silk, stiffened, without any rim, and has an angle from the top of the forehead. This costume is only used on formal and solemn occasions.

The dress of the priests is the same only that it is made solely of white cotton cloth, including the turban. Bombay, India. (Plate 72, Cat. No. 216056, U.S.N.M.)

9. *Suit of a Parsee schoolgirl.*—It consists of the sudra and kusti (for which see under No. 7); trousers of blue silk, richly embroidered; white silk waist, embroidered in various colors; skullcap of cotton;[54] and a flat, rimless hat, adorned all over with silver embroidery. Bombay, India. (Plate 74, showing a Parsee family, Cat. No. 4009, U.S.N.M.)

10. *Tower of silence* (*Dakhma*).—Model of wood, painted. The rules of clean and unclean and the purifications necessary to repair witting or unwitting infractions of them constitute a large part of practical religion of Zoroastrianism. It is the outcome of the belief that the elements, fire, water, earth, and air are the creations and sublime gifts of Ahura-Mazda, and that on the preservation of their purity depended the weal and welfare of the world. Uncleanliness in the religious sense is considered a demonic contagion, and the sphere in which the presence and agency of demons is most clearly seen is death, and here the greatest precautions must be taken, Inexpiable is the sin that one commits by bringing a corpse, a carcass, or any impure object in contact with the elements. If a corpse be found in the water of a well, a pond, or running stream, the water is not fit to drink until the corpse is removed and great part of the well or stream is drawn off. A field in which a dead body is found lying must remain fallow for a year. The ground in which a body has been buried is unfit for agriculture for 50 years. Even if a man lets fall and remain on earth a bone, a nail, hair, or any like thing he commits a grievous sin. The Parsees, accordingly, neither burn or bury their dead nor consign them to water, but expose them on mountain heights upon the so-called towers of silence (*dakhmas*). to be consumed by vultures.

The *dakhma* is a circular structure of stone, from 60 to 90 feet in diameter and from 20 to 30 feet in height, open at the top and resembling a gasometer. Inside is a circular platform paved with large stone slabs, called *pavis*, upon which the dead bodies are laid. The *pavis* are ranged in three concentric rows, the outer being for men, the middle for women, and the inner for children. The *pavis* are separated from each other by ridges, called *dandas*, which are about an inch in height above the level of the *pavis*, and channels are cut into the *pavis* for the purpose of conveying all the liquid matter flowing from the corpse and rainwater into the pit. The "heaven-sent birds," which are always in the vicinity, swoop down upon the corpse as soon as it is exposed, and it is said that it is quite stripped of flesh in an hour or two. In the center of the platform is a pit (*bhandar*), about 30 feet in diameter, from which four drains lead into four wells sunk in the ground outside of the tower. Into this pit the denuded bones are later deposited where they, under the tropical sun, crumble into dust and are then with all other remaining matter conducted through the drains to the wells, The drains are provided with disinfectants (charcoal and sandstone), to purify the matter before it enters the ground so as to preserve the earth from defilement.

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[54] The Parsees consider it sinful to leave the head uncovered either by day or night hence neither man nor a female is ever without some head covering.

When death is near, a priest is called in who recites the confession of sin (*patet*), and sundry passages from the Avesta which afford consolation to the dying person. If he is in possession of his senses he himself joins in these exercises; if not, the words are repeated in his ears. The priest puts into his mouth some drops of the haoma juice (see above under No. 4), as a last sacrament. When life becomes extinct the body is cleaned by first sprinkling a few drops of *nirang* (for which see note to No. 7), and then washing whole with pure water. It is then laid out on the ground on which a clean sheet of cotton has been spread out, and wrapped in clean clothes, which must be old and worn, in order to admit of ready destruction. From that time none is allowed to touch the corpse except the professional carriers of the dead (*nasasalars*). Two priests standing side by side, holding a cord or piece of cloth, called the *paivand*, between their hands, recite the funeral service, called *Gahan-savayashni*, which consists of seven chapters of the first Gatha of Zoroaster. A dog—if possible, one with "four eyes," that is, with spots of light color above the eyes, or a white dog with yellow ears—is brought into the chamber in which the body is laid out. This ceremony is called *Sagdid* "glance of the dog," and is repeated several times, for the glance of the dog is a terror to demons. Fire also is brought into the room and is fed with fragrant materials, such as sandal wood, frankincense, etc., the odor of which kills the demons wherever the wind carries it. At the close of the funeral service the corpse bearers having purified themselves, put on white clothes and perform the kusti ceremony (see above under No. 7), place the body upon an iron bier, called *Gehan*, and the funeral procession sets out. This must take place in daytime, for it is essential that the body should be exposed to the sun, and the corpse-devouring birds be present at the tower. The body is covered with a white shroud and secured to the bier with pieces of cloth. Four of the corpse bearers lift the bier on their shoulders and walk toward the tower of silence. They are followed by the funeral procession, headed by priests. All in the procession walk two and two, joined with *paivand* and reciting prayers. When the procession reaches the tower the bier is put on the ground and the face of the deceased is uncovered. All those who are present take a last look at the deceased, bowing and standing at a distance of 3 paces. The last sagdid is performed and the bier is carried by two nasasalars into the tower, who, removing the body from it, place it wholly uncovered on one of the pavis. The clothes which were removed from the body are thrown into a deep pit outside the tower, which is purposely made to receive them, and left to decompose by heat, air, and rain. All the participants recite a last prayer, undergo a religious purification, washing their faces, hands, and feet with nirang and water, and perform the kusti ceremony. The nasasalars have to remain in segregation and pass through the *Navshabeh Barashnum* purification which lasts nine days and nine nights.

Religious services for the benefit of the deceased are kept up for three days, during which, in the Parsee belief, the soul remains in this world. (See p.186.) The prayers, recited by a priest before a burning fire fed with fragrant substance, are especially directed to Sraosha, the guide and protector of the souls. On the fourth day, on which the soul confronts the judgment at the chinvat bridge, the *Uthama* ceremony is performed, when after the service the relatives of the deceased, if rich, give sums of money for charitable purposes, feed the poor, and give presents to the priests. During this time the mourners are required to abstain from every kind of flesh. The female relatives sit on a carpet spread on the floor near the spot where the dead body had lain and receive visits from their female friends and connections. No food is prepared in the house before the removal of the corpse, in some families not for the three subsequent days, it being provided for them by relatives and friends.[55]

The principal towers of silence in use at present by the Parsees are on Malabar Hill, at Bombay, India. Height, 17½ inches; diameter, 28 inches; length of the platform, 48 inches; width, 40 inches. Bombay, India. (Plate 75, Cat. No. 215412, U.S.N.M.)

11. *Tower of silence* (*Dakhma*).—Model of wood, painted. Similar to the preceding, No. 10. Height, 10¾ inches; diameter, 29 inches; length of base, 40 inches; width, 39¼ inches. Bombay, India. (Cat. No. 301554, U.S.N.M.) Presented to the Library of Congress in Washington, D. C., by Romonjee Dinshaw Petit in March 1892, and transferred by the Library of Congress to the United States National Museum.

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[55] Among orthodox Jews a mourner, both male and female, for a near relative—father or mother, son or daughter, brother or sister, wife or husband—is confined to the house for seven days (hence the mourning is called *Shib'ah:* that is, seven) in which he sits on the floor in stocking feet and has to refrain from manual labor or business transactions. The first meal after the funeral is prepared by a neighbor.

## VIII

## OBJECTS OF RELIGIOUS CEREMONIAL OF SHINTO

### INTRODUCTION

Shinto is the old indigenous religion of Japan. It is in the main a worship of nature, the personification of natural objects and phenomena. According to the ancient records a divine couple, Izanagi and Izanami, before the gods themselves were born, brought forth the Japanese Islands, the gods, and all things. Two of the offspring, Amaterasu and Susa-no-wo, produced eight children. From one of them was decended Ninigi, who came down from heaven to rule the world; that is, Japan, and became the ancestor of Jimmu Tenno, the first human Mikado, from whom the imperial house of Japan derives its descent.[56]

### SHINTO PANTHEON

Shinto means the "way of the gods"—that is, the doctrine of the gods—and was coined in the sixth century A. D., when Buddhism was introduced into Japan from Korea, in contrast to Butsuto—the way of the Buddhas. The Japanese word for god is *Kami.* It means "above," "superior," and suggests the theory that celestial beings were the first deities. (Compare Latin, *superi,* or *coelicoli,* as designations of the gods.) As is always the case in nature worship, Shinto has "gods many" and "lords many," and the term "kami" is applied not only to the gods who reside in heaven, but also to men, animals, and inanimate things—any being that is strange, wondrous, and for the extraordinary and preeminent powers or qualities which it possesses, inspires awe, reverence, or dread. The number of gods is fluctuating. So is also their character vague and ill-defined, and their functions much confused. A god may have originally some special function or department, but in course of time he acquires the functions of a general providence that watches over human affairs. Besides the functions of a god vary in different places of worship, and very often a god is worshiped simply as the deity of a particular local shrine, nothing more being known of him. The Pantheon of Shinto is thus formed of two main groups—deified nature and deified men.

Shinto has no supreme being, nor is the sky deified as in China. It is the region where the gods reside. There has been, however, a tendency to exalt some of the gods to an eminent position. The sun goddess, *Amaterasu no oho kami* ("heaven-shining-great-deity") is the most exalted of the Shinto deities. She is the ruler of heaven. "unrivaled in dignity," from whom the Mikados derive their descent and authority. Yet, she is hardly what is understood by a supreme being. Her rule does not extend to the sea and the nether world, (the land of *Yomi*). Her special solar quality having become obscured, she is conceived simply as a general providence who watches over human affairs, more especially over the welfare of the Mikados, her descendants. Ise, on the west coast of the mainland, is the center of her worship.

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[56] The oldest Japanese mythological and quasi-historical narratives are the Kojiki, "Records of ancient matters," compiled by imperial order in 712 A. D., and the Nihongi, "Chronicle of Japan," also an official compilation made in 720 A. D. The former was translated by B. H. Chamberlain in Transactions of the Asiatic Society of Japan in 1882; the latter by G. W. Aston in Transactions and Proceedings of the Japan Society, 2 volumes, London, 1896. A German translation, under the title· Die historischen Quellen der Shinto-Religion, of both the Kojiki and Nihongi was made by Karl Florenz, Göttingen and Leipzig, 1919. Numerous extracts from these works are given by G. W. Aston in Shinto, the way of the gods, (*passim*), Longmans, Green and Co., London, New York, and Bombay, 1905.

*Shusa-no-wo*, brother of the sun-goddess, is the god of the rainstorm and lover of destruction, but at the same time provider of fruit trees and timber for mankind. He is also worshiped (with his wife) as a deity of love and wedlock.

*Ohonamachi* ("great name possessor"), son of Shusa-no-wo, is the great earth god. His shrine is at Idzumo, on the east coast, the second great center of the Shinto cult.

*Ukemochi* (food-possessor"), the goddess of food, after the sun goddess, is perhaps the most popular deity in Japan. She also has her shrine at Ise.

*Inari*, the rice god. But, as so often happens, his functions have been enlarged so as to make him a sort of general providence. He is sometimes identified with Ukemochi, the food goddess. He is represented as an elderly man with a long beard, riding on a white fox. A pair of these animals, carved in wood or stone, may usually be seen in front of his shrines.

*Musubi*, the god of growth, deification of the process of growth.

Then there are gods of mountains, seas, and rivers, of storm, rain, and thunder, of fire and furnace, of earthquake and pestilence, of trees and harvest—in short, the usual constituents of a natural polytheism have a place in worship as well as in the mythology.

In a much less degree is the Shinto pantheon derived from the second group, the deification of men. It comprises rulers, heroes, great patriots, or men eminent in various arts or pursuits. "In modern times the Shinto pantheon has been recruited pretty largely from the ranks of human beings. Trees are still deified, and we have sometimes a new deity making his appearance from nobody knows where." [57]

## SYMBOLS OR REPRESENTATIONS (MITAMA-SHINTAI) OF THE GODS

In the worship of nature deities three successive stages of the conception of divinity in nature may be distinguished. 1, the natural object is regarded as sentient, and direct worship is paid to it; 2, the god is thought of as an anthropomorphic being; and 3, he is conceived not as the natural object or its human form, but as a sort of spiritual emanation—*mitama*—from him which resides in his temple on earth and exercises his influence there. Thus the sun goddess was primarily the visible orb in the sky, but at the same time in a myth she is represented as a woman who hid in the rock cave of heaven, and with her maidens wove garments in the hall of her palace. Yet, it is neither the orb of the sun nor the sun goddess in human form who inhabits the shrine of Ise, but her mitama or spiritual presence.

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[57] G. W. Aston, Shinto, the way of the gods, p. 67.

With the development of the religious sentiment arises the need of some visible concrete token of the presence of the god through which the worshipper may come into direct contact with the god. This is known as the *mitama-shiro* ("spirit representative," "spirit token"), or more commonly, as the *shintai* ("god-body") in which the spiritual presence of the deity resides. The shintai varies much in form. The shintai of the sun goddess in Ise is a metallic mirror, which she gave with a sword and a jewel to Ninigi when he was about to descend to earth; that of Susa-no-wo, a *naginata* or halberd; of Ohonamochi, a necklace of jewels; of Inari, a stone or wooden ticket with his name inscribed on it. The shintai is not always the same for the same god worshipped in different places. It is usually inclosed in a box which is seldom opened.[58]

The doctrine of the mitama may be considered as an attempt to reconcile such facts as, for instance, the presence of the sun goddess at the same time in the sky and in her temple at Ise. It is a step toward the conception of the omnipresence of the deity.

Shinto has not developed a system of ethics. There is no direct moral teaching in its scriptures. It lays great stress on physical purity and cleanliness. There are two semiannual national acts of purification—one on the last day of the sixth month and the other on the last day of the twelfth month, when all the sins committed and impurities incurred by the whole nation during the past half year are purged away. In a general way Shinto enjoins absolute respect of inferior to superiors, kindliness and mutual helpfulness.

Nor is there in Shinto any definite teaching regarding the hereafter. The immortality of the soul is nowhere explicitly taught. There are no prayers for the dead or for happiness in a future life. The land of *Yomi*, which is often referred to in the sacred books, corresponds to the Greek Hades and the Hebrew Sheol. Funeral ceremonies were not recognized as having anything to do with the older Shinto. Not until the revolution of 1868 was there instituted an authorized form of Shinto burial.[59]

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[58] The mirror of the sun goddess in her shrine at Ise, measuring about 8 inches in diameter, "is kept in a box of chamaecyparis wood, which rests on a low stand covered with a piece of white silk. It is wrapped in a bag of brocade which is never opened or renewed, but when it begins to fall to pieces from age another bag is put on, so that the actual covering consists of many layers. Over the whole is placed a sort of wooden cage, with ornaments said to be of pure gold, over which again is thrown a cloth of coarse silk falling to the floor on all sides." (Murray's Japan, ed. 5, p. 308, quoted by Aston, Shinto, etc., p. 135, footnote.)

## SHINTO SHRINES

In the earliest times the gods did not dwell in houses made by men's hands; the place of worship was merely a sacred precinct inclosed by a wall. According to tradition, the first temples were erected about the beginning of the Christian era. The Shinto shrine, *miya* ("august house"); *yashiro* ("representative house") is a small building, usually constructed of natural wood and of plain and simple construction, resembling, it is said, that of the old Japanese houses. Those at Ise are built of white cedar wood, unpainted, with a thatch of rushes. The characteristic features are the gable timbers crossed and continued beyond the apex. The interior has two rooms: The *haidon*, an open prayer hall in front, for the worshipers, and the sanctuary, *honden*, containing the symbol (shintai), of the god, which only priests may enter. In the court stand a laver (*mitarashi*), for ceremonial ablutions and sometimes a stage (*kagura-do*), for religious dances and pantomines performed by a corps of dancing girls at festivals. The entrance to the temple court is marked by a kind of portal, *Torii*, consisting of two uprights, usually of natural wood, with a crossbeam resting on them and projecting at both ends.

Many houses have their domestic shrine, *kamidana* ("god-shelf"), consisting of a shelf in a corner of the living room on which stand tablets or strips of paper inscribed with the names of the gods peculiarly venerated and the tutelary god of the owners' calling, or one or more small unpainted wooden shrines for the habitation of the gods.

"Broadly speaking, Shinto has no idols. There is usually no attempt to give the shintai any resemblance to the supposed form of the god whom it represents. * * * The pictures of the gods sold at Shinto shrines in the present day are owing to Chinese or Buddhist influence." [60]

## PRIESTHOOD

The most common name for a Shinto priest is *kannushi*, contracted from *kami-nushi*, "deity master." The kannushi are appointed by the state. Many combine other avocations with their sacerdotal functions. They are not celibates, and may return to the laity when they please. Only when engaged in religious functions do they wear a distinctive dress, consisting of a loose robe with wide sleeves, confined at the waist by a girdle, and a black mitre, called *eboshi*, bound by a broad white fillet—a survival of an old form of court dress.

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[59] Aston, Shinto, etc., p. 61.

[60] Idem, p. 71.

## WORSHIP

There is no accommodation provided in the Shinto shrines for joint worship of the congregation of believers. The individual worshiper stands outside in front of the shrine, calls the attention of the god by ringing a bell or striking a gong provided for the purpose, bows his head reverently twice before and after prayer, deposits an offering in the money box, clasps or fold his hands, and retires.

The daily ritual is simple, consisting in the offering of food and drink morning and evening. At Ise the offering to the two deities there worshiped, the sun goddess and the goddess of food, are to-day four cups of *sake*—rice wine, 16 saucers of rice, and 4 of salt, besides fish, birds, fruits, edible seaweed, and vegetables. At festivals more food is offered with pieces of silk and other presents.

To the outfit of the domestic god shelf belong two jars for sake, a pair of vases to hold flowers or a twig of *sakaki* (*Cleyera japonica*), the sacred tree of Shinto, and a miniature lamp, lighted every evening. The sake and flowers are renewed on the 1st, 15th, and 28th of each month.

## PILGRIMAGES

By pilgrimage is understood a journey to a holy place or shrine. The object of a pilgrimage is to obtain some benefit, material, moral, or spiritual, which the sanctity of the chosen spot is thought to confer. In Japan pilgrimages are an ancient institution. The Mikado himself formerly paid frequent visits to the shrines of Kioto and the vicinity. The private worshiper, besides visiting the shrine of his local deity, generally makes it his business, at least once in his lifetime, to pay his respects to more distant gods, such as those of Ise, the Mecca of the Shintos, Meha, Ontaka, Fujiyama, etc. It is recorded that in 934 A. D., 10,000,000 pilgrims of all classes visited the shrines of Ise, and after the national shrine of Ise the great temple of Idzumo is said to be visited by 200,000 to 250,000 pilgrims every year.

## HISTORY OF SHINTO

Shinto was the only cult of Japan prior to the introduction of Buddhism from Korea in the sixth century A. D. This is the period during which Shinto remained almost in the state of original purity and may be termed the "period of pure Shinto." The medieval period of the history of Shinto begins with the seventh century and comes down to the latter half of the seventeenth century, when it had to compete with Confucianism and Buddhism. Confucianism, as a code of morals, as the science of state, as an educational force, comported well with Shinto. But not so Buddhism. A conflict followed, and Shinto had to give way. Its simple and naïve content was no match for the orderly and profound teaching of Buddhism and the splendor of its cult. But the triumph of Buddhism was not complete.

It had to admit the native gods, the *kamis*, as manifestations of the Buddha or as Bodhisattvas. In this manner and through the efforts of such men as Dengyo Daishi (died in 822) and Kobo Daishi (died in 834) arose the so-called *Ryobu Shinto*—mixed Shinto. At the beginning of the eighteenth century the revival of pure Shinto set in under national and patriotic influences. It was only the revolution, however, of 1868 which reinstated the Mikado, the living kami, that made Shinto once more the religion of the state, and effected, as far as possible, the separation of the two systems.

"Shinto is kept alive mainly by popular festivals and pilgrimages, of which religion forms a small part. To Shinto also belongs the religious element in the cult of the Mikado, and the sensibility to the divine in nature, which is characteristic of the Japanese nation." [61]

## COLLECTION

1. *Shrine.*—Made of plain wood. Inside is a rudely carved wooden figurine of Daikoku, one of the Japanese gods of good fortune. Height 15 inches; width, 25 inches; depth, 7½ inches. Japan. (Cat. No. 4287, U.S.N.M.) Collected by the United States expedition to Japan under Commander Perry in 1854.

2. *Shrine.*—Made of plain wood and inclosed within a structure of latticework. Inside are plain wooden tables and three figurines of Daikoku. Height, 20 inches; width, 40 inches; depth, 14 inches. Kobe, Japan. (Cat. No. 154843, U.S.N.M.)

3. *Shrine.*—Wood, painted red and green, with a Torii in red and black and steps leading up to the entrance. Inside is the mirror in form of a disk of white metal on a stand. Height, 16 inches; width, 17 inches, depth, 18 inches. Japan. (Cat. No. 150612, U.S.N.M.)

4. *Shrine.*—Plain wood. Resting on a platform with steps leading up to the entrance. Surrounded by a sort of gallery or portico. Height, 16½ inches; width and depth, 8½ inches. Japan.

5. *Mikoshi, or portable shrine.*—Model of wood and wickerwork. From the overhanging roof on the four corners are suspended bells. Provided with Toriis and entrances on all four sides, and on the roof is perched some mythical bird.

The *mikoshi* is carried about in procession on festivals and contains the usual objects (*shintais*) of a Shinto shrine, such as the mirror and *gohei*, and tablets on which the names of the gods are inscribed. The bells are attached to it and are rung while the procession is in progress. Height, 15½ inches; and 13½ inches square. Kobe, Japan. (Cat. No. 154820, U.S.N.M.)

6. *Household shrine* (*Bako mamore*).—Wood, carved, decorated with brass fittings and ornaments, tassels, and embroidered cloth.

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[61] G. W. Aston, Hastings Encyclopædia of Religion and Ethics, vol. XI, 1921 ,p. 471

In every Shinto home a small shrine is put up to the *kami*, or spirits of the ancestors, before which the head of the family performs devotions. Height, 13½ inches; width, 7 inches; depth, 3½ inches. Kobe, Japan. (Cat. No. 150580, U.S.N.M.)

7. *Metal mirror.*—One of the objects found in most Shinto shrines is a metal mirror, being the *shintai* of Amaterasu, the sun goddess and symbol of purity and the splendor of the divinity. The mirror, a precious stone, and a sword, to which a brocaded banner was added afterwards, are also the insignia of the imperial house. Diameter, 5 inches. Kobe, Japan. (Cat. No. 154833, U.S.N.M.)

8. *Gohei.*—The gohei is a wand supporting a pendant of paper zigzags. The paper slips are intended to represent the strips of cloth which were formerly hung as offerings on trees. The use of the wand is connected with an old Japanese rule of etiquette that presents to a superior should be delivered attached to a branch of a tree, the object being to mark a respectful aloofness from the giver to the receiver. "By virtue of long association the offerings were looked upon as representation of the deity, and thus the gohei instead of being given by the worshiper to the shrine is now given out by the priest to the worshiper, who takes it home and sets it up in his kamidana (god shelf), or domestic altar. The gohei is also used in purification ceremony. It is flourished over or rubbed against the person to be absolved of ritual uncleanliness, or to dispel any evil influences which may have attached themselves to his person."[62] Kobe, Japan. (Cat. No. 154834, U.S.N.M.)

9–10. *Two straw hoops.*—They are offered at Shinto shrines and are supposed to symbolize purity. Japan. (Cat. No. 130680, U.S.N.M.)

11–12. *Two shime-naka.*—The shimenaka, also called shimenawa, are chaplets of rice straw. A rope of this kind was used to prevent the sun goddess returning into the rock cave of heaven whither she had retired in her anger. At the present day it is hung in front of shrines, and at New Year before ordinary dwellings. Sacred trees are girt with it. It is also suspended across the road to prevent the passage of evil spirits. Diameter, 9½ inches. Japan. (Cat. No. 130680, U.S.N.M.)

13. *Pair of foxes.*—Carved of wood, covered with white *gesso*, and lacquered. Represented sitting on a rock formation with large erect tails, each holding up one foot; one has a jewel in form of a ball in the mouth, the other a key. The rock bases are placed on wooden stands, which are painted black, lacquered, and gilt.

The fox was originally sacred to Inari, the god of rice, which was the staple food and basis of wealth of ancient Japan, just as some other gods have their animal attendants. But in the course of centuries the fox assumed divinity for himself. Indeed, among the lower classes the cult of the fox overshadowed and almost effaced the cult of the god. Images of foxes in wood or stone, in a sitting posture, are placed at the entrance of shrines as guardians. A post of especial favor is assigned to white foxes, and anyone who meets in the course of his life a white fox considers it a particularly lucky circumstance. The Chinese regard the fox as the animal into which human spirits enter in preference to any other, and are, therefore, afraid to kill or displease it. Height, 18 inches. Tokio, Japan. (Cat. No. 130449, U.S.N.M.)

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[62] Aston, Shinto, etc., p. 217.

14. *Fox.*—Earthenware, painted white with tongue, inside of ears, and tips of the feet red. Sitting on oval gilt base in the same posture as in the preceding number. In the mouth he holds what looks like a staff, probably representing the key. Height, 3½ inches. Japan.

15. *Vase.*—Cream-colored clay, with narrow mouth and expanded shoulder. Used in Shinto offerings. Height, 5¾ inches. Japan. (Cat. No. 94313, U.S.N.M.)

16. *Tiny vase.*—Cream-colored clay. Height, 1 inch. Japan. (Cat. No. 94313, U.S.N.M.)

17. *Flower vase.*—Earthenware, pyramidal in shape and gray colored. Height, 3⅝ inches. Japan.

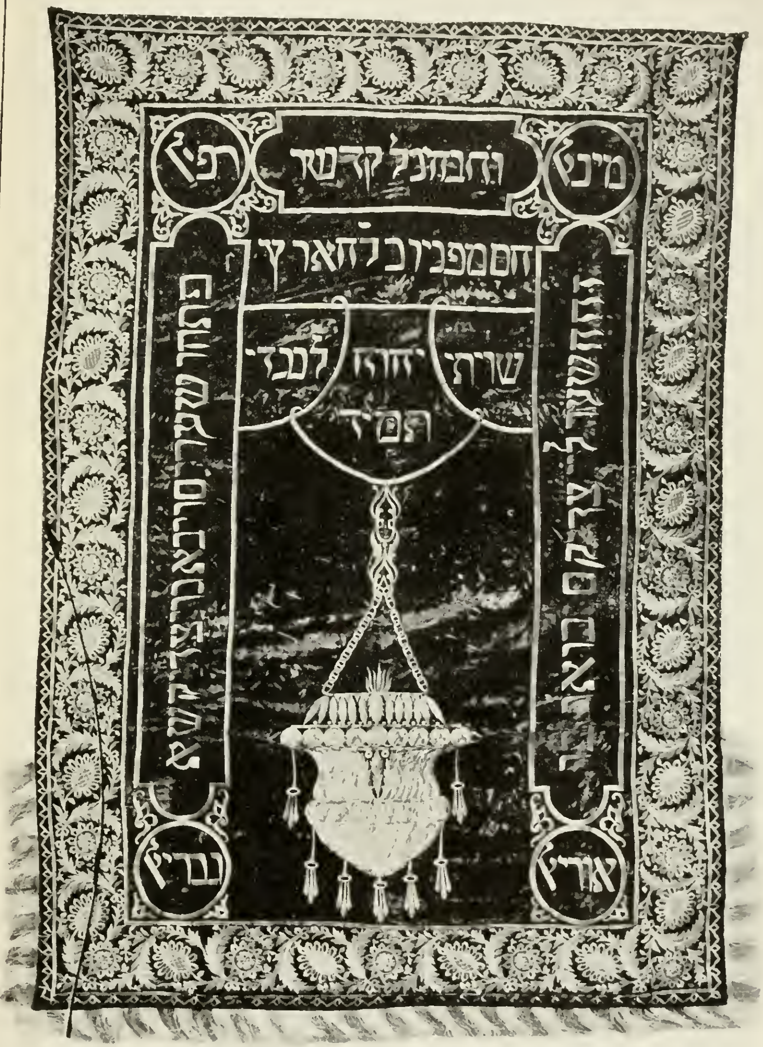
18. *Vase.*—Earthenware, gray colored, in shape like No. 15. With cover. Height, 3 inches. Japan.

19. *Vase.*—Earthenware, gray colored, glazed inside, with pointed cover. Height, 2½ inches. Japan.

20. *Small saucer.*—Reddish clay, with black bottom. Diameter, 4 inches. Japan. (Cat. No. 94314, U.S.N.M.)

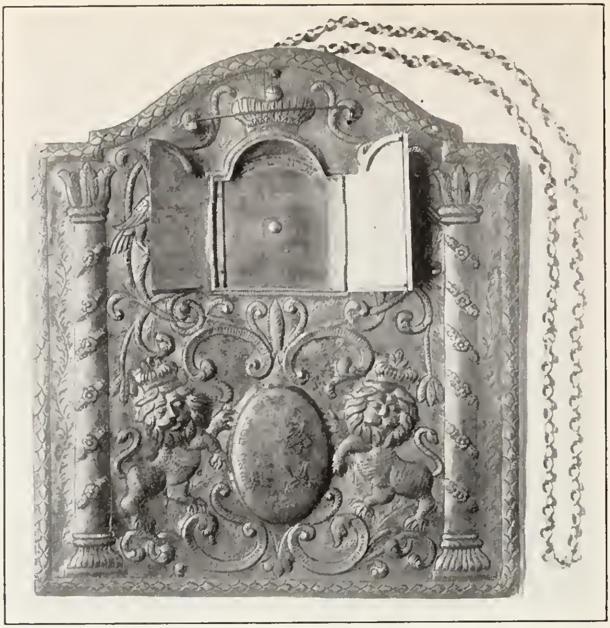
21–22. *Two temple masks.*—One, made of wood, painted and silvered, represents a demoniac head on which a dragon is perched, with movable jaws; the other, of some composition, the front part of a bull's head.

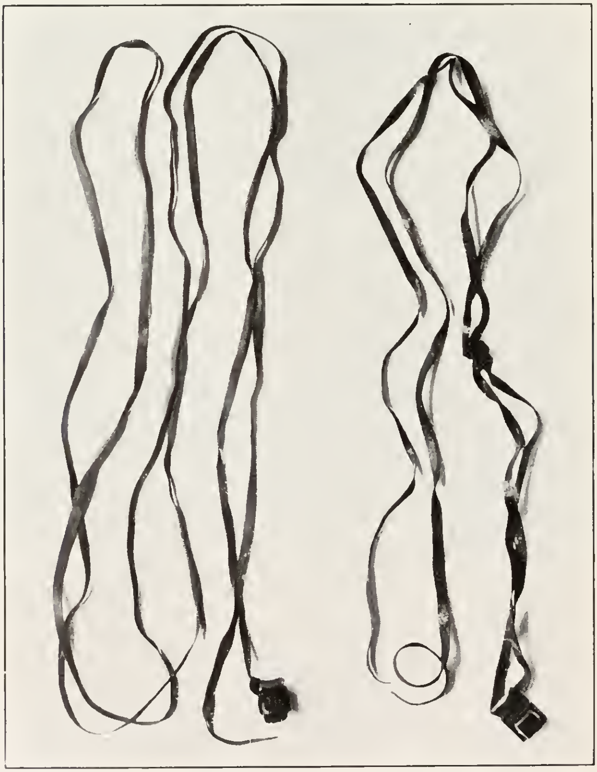
On temple festivals (*matsuri*), in Japan, a festival car (*dashi*), adorned with little flags, strips of bright-colored stuff and green boughs, is drawn through the streets. The image of the deity on the car is surrounded by priests blowing trumpets and ringing bells. Upon a second story of the car, maskers, with the heads of various animal figures, move to and fro in merriment. In Tibet the Buddhist priests (*lamas*), perform a dance in masks at the harvest festival. Height, 16 inches and 21 inches, respectively. Japan. (Cat. Nos. 154971–2, U.S.N.M.)


שויתי יהוה לנגדי
תמיד

VEIL OF THE HOLY ARK

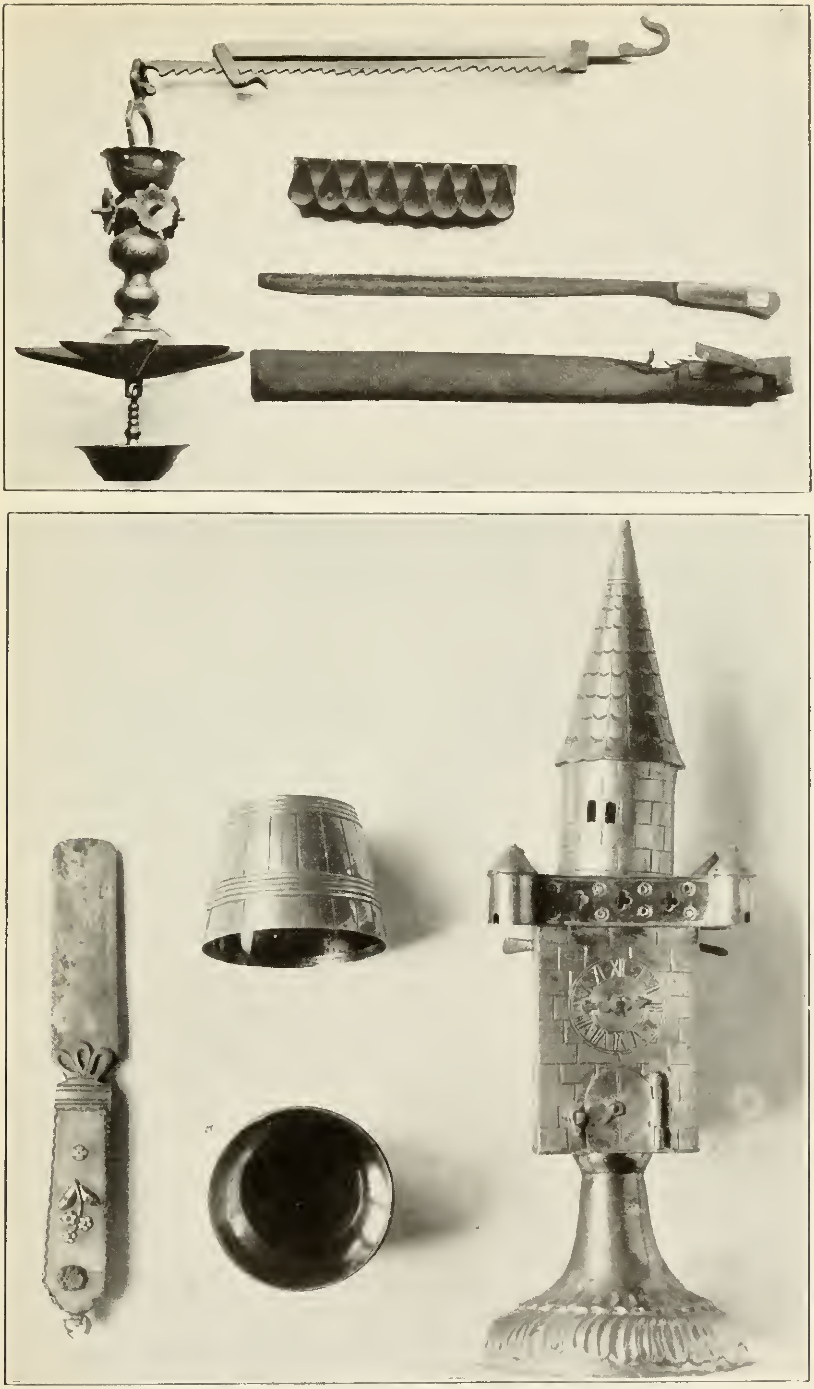
FOR EXPLANATION OF PLATE SEE PAGE 4





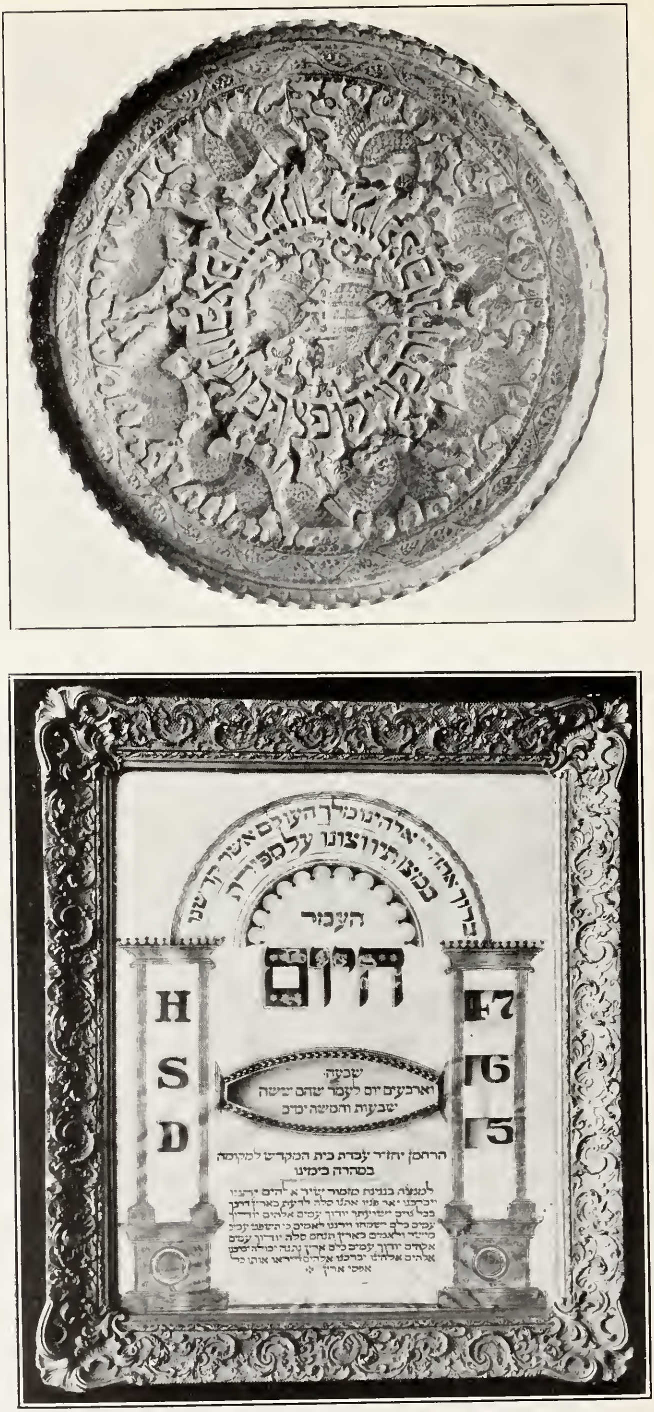
BREASTPLATE OF THE TORAH SCROLL (UPPER) AND PHYLACTERIES (LOWER)

FOR EXPLANATION OF PLATE SEE PAGES 5 AND 7



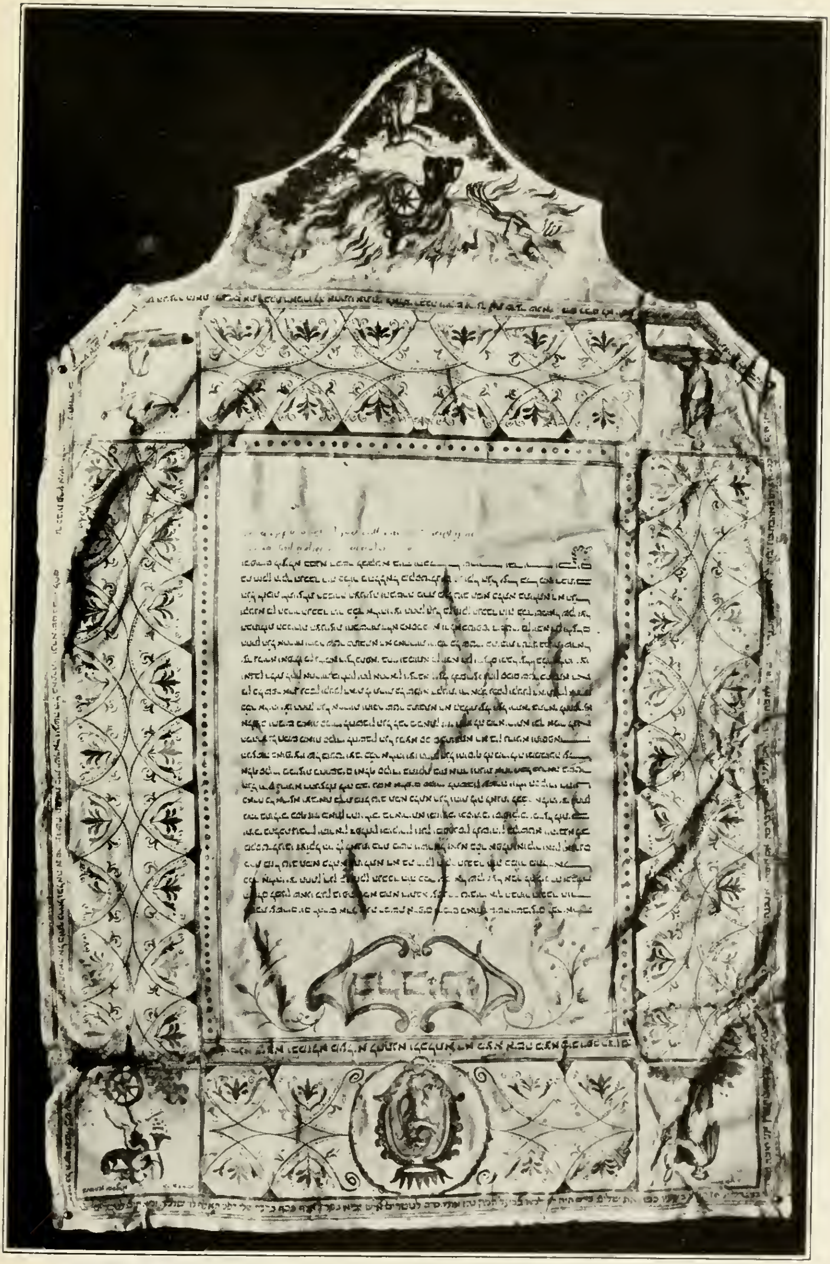
Lamps and Slaughtering Knife (upper), Instruments of Circumcision and Spice Box (lower)

For explanation of plate see pages 9, 15, 18, and 21


ברוך אתה ה' אלהינו מלך העולם אשר קדשנו במצותיו וצונו על ספירת
העמר
היום
H
S
D
47
6
5
שבעה וארבעים יום לעמר שהם ששה שבועות וחמשה ימים
הרחמן יחזיר עבודת בית המקדש למקומה במהרה בימינו

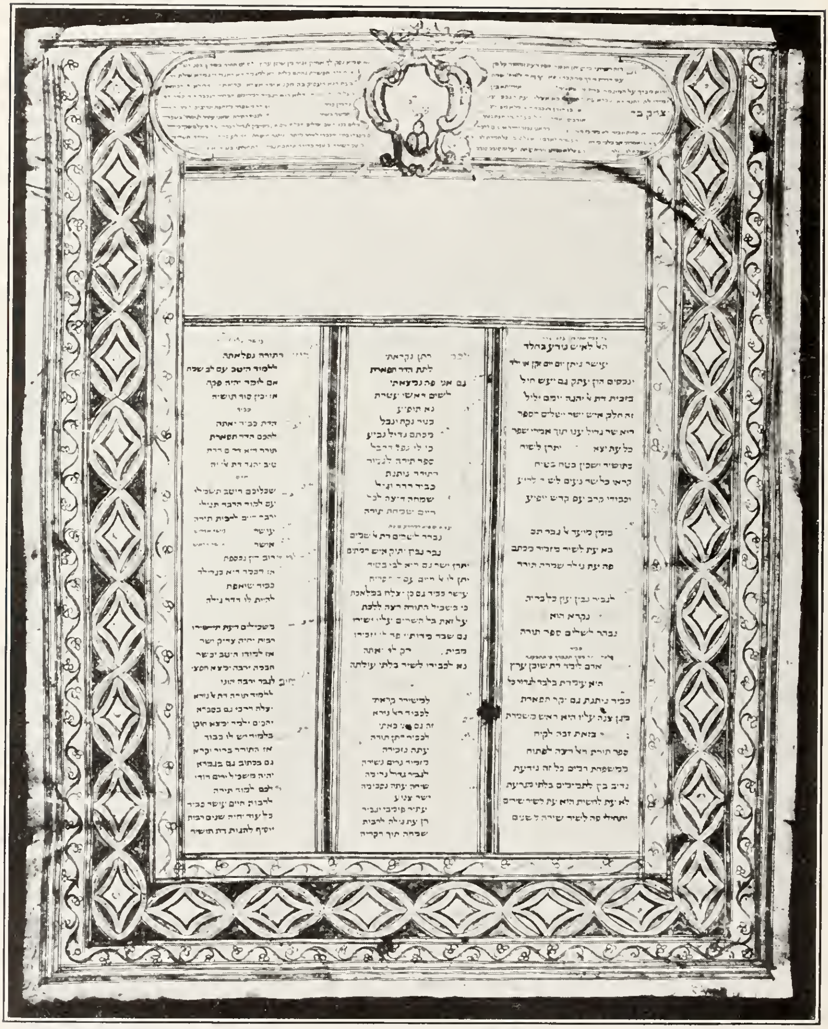
Passover Plate (upper) and Omer Tablet (lower)

For explanation of plate see pages 12 and 13



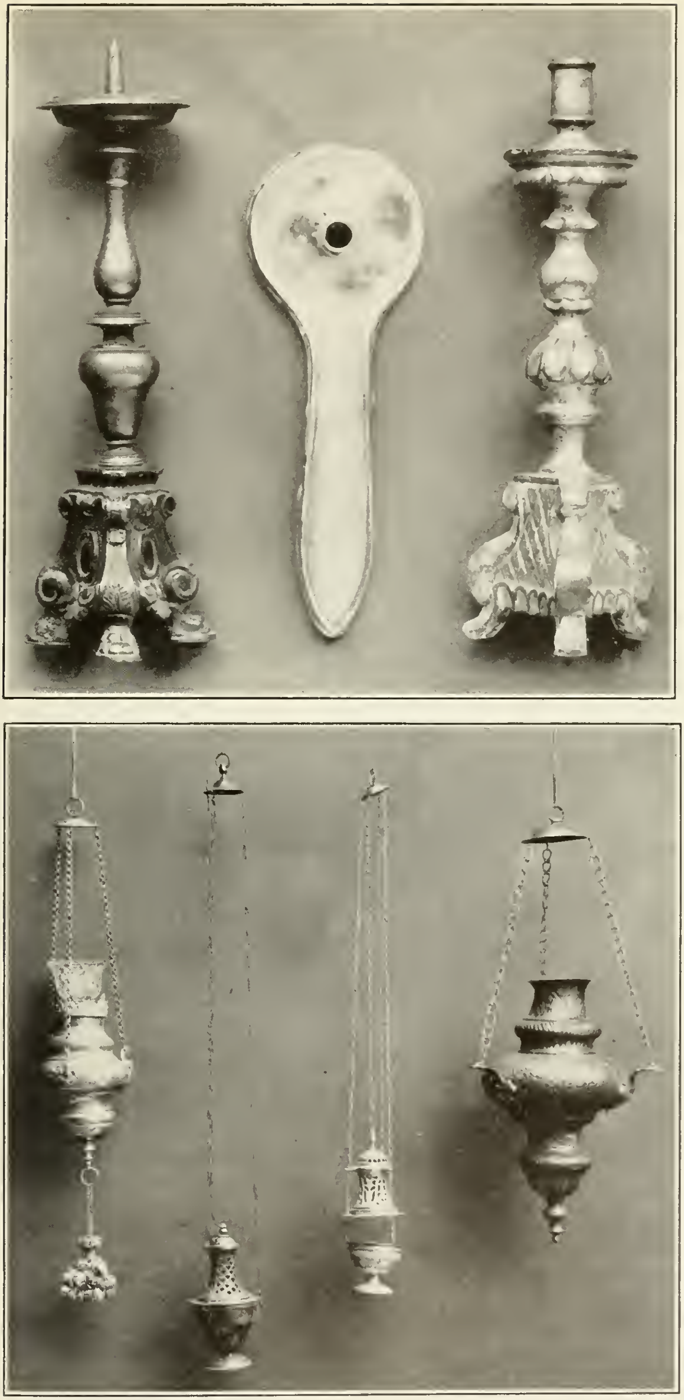
MARRIAGE CONTRACT

FOR EXPLANATION OF PLATE SEE PAGE 19



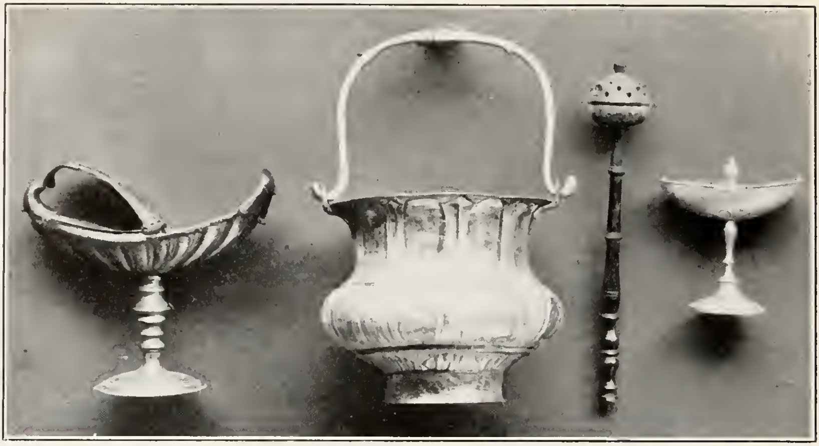
ODE OF A SIYUM

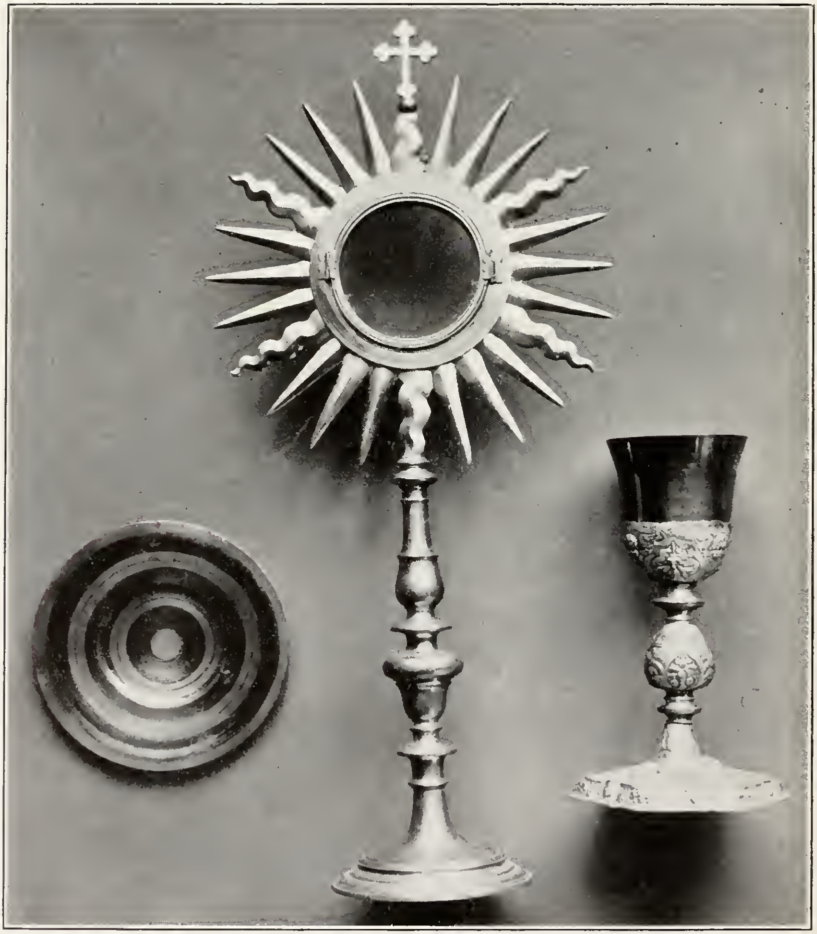
FOR EXPLANATION OF PLATE SEE PAGE 23



Ecclesiastical Candlesticks (upper) and Altar Lamps and Censers (lower)

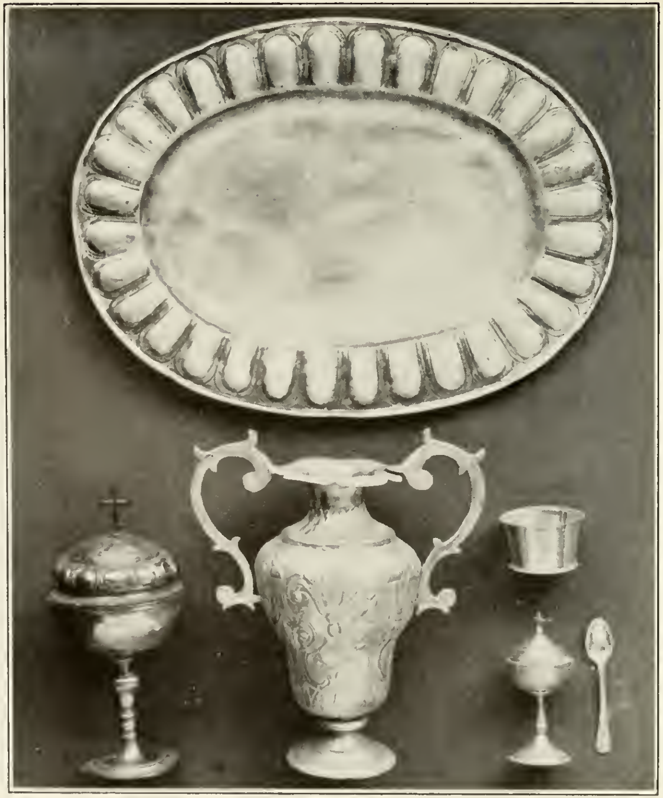
For explanation of plate see pages 26 and 27

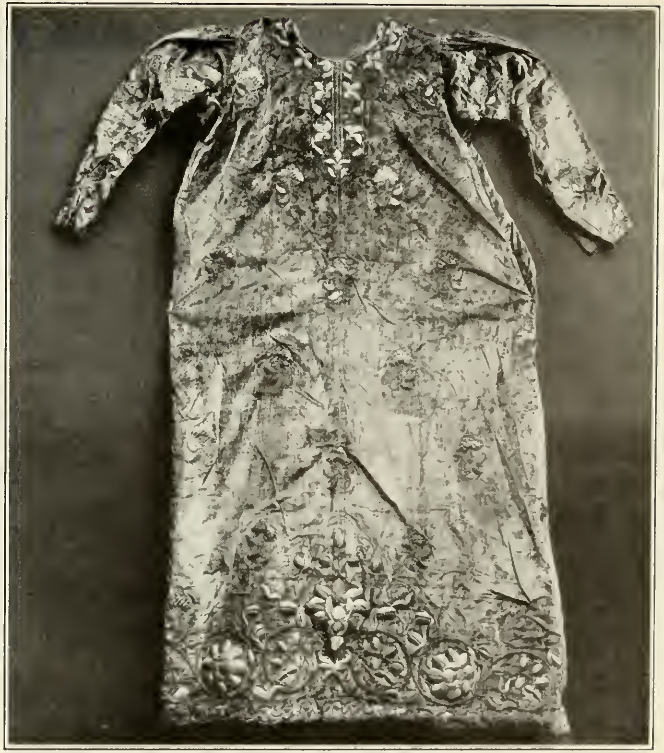




INCENSE BOATS, HOLY WATER VESSEL AND SPRINKLER (UPPER); PATEN, CHALICE, AND OSTENSORY (LOWER)

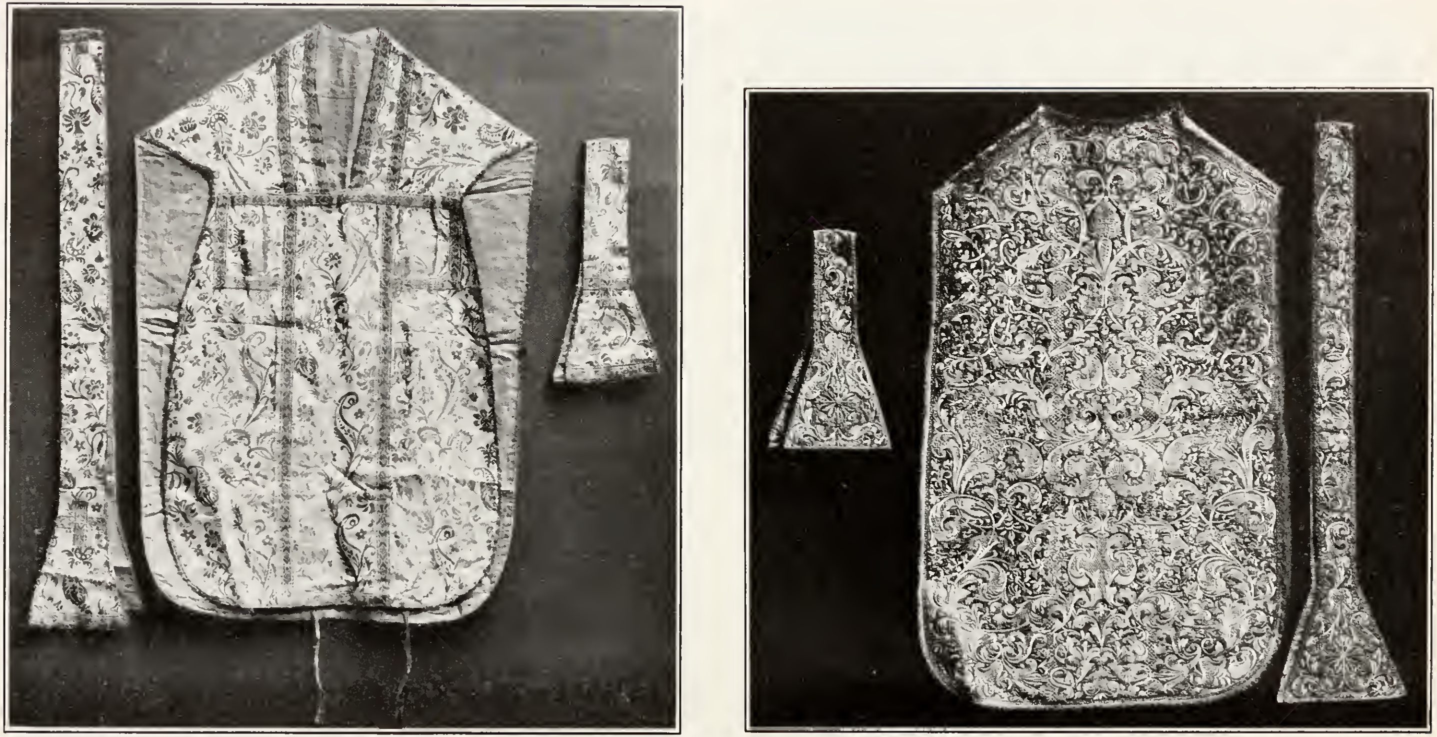
FOR EXPLANATION OF PLATE SEE PAGES 27 AND 34





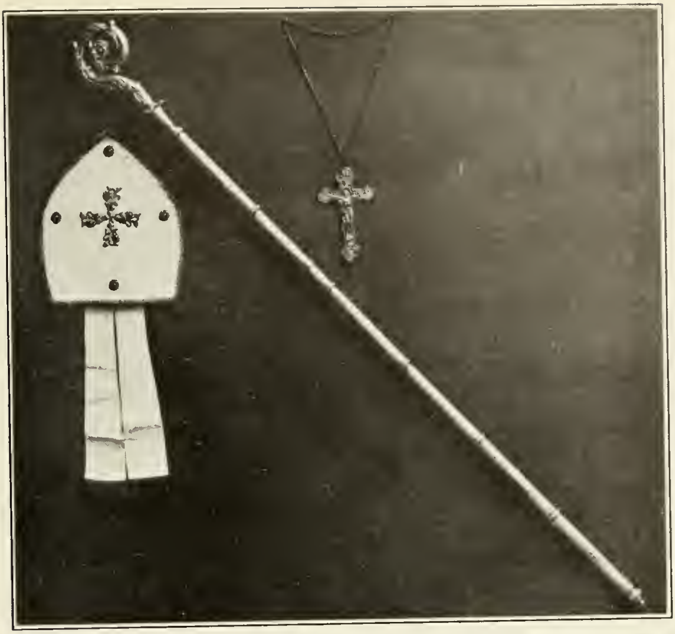
CIBORY, TRAY, URN, PYX, CUP, AND SPOON (LEFT); PURPLE VELVET DALMATIC (RIGHT)

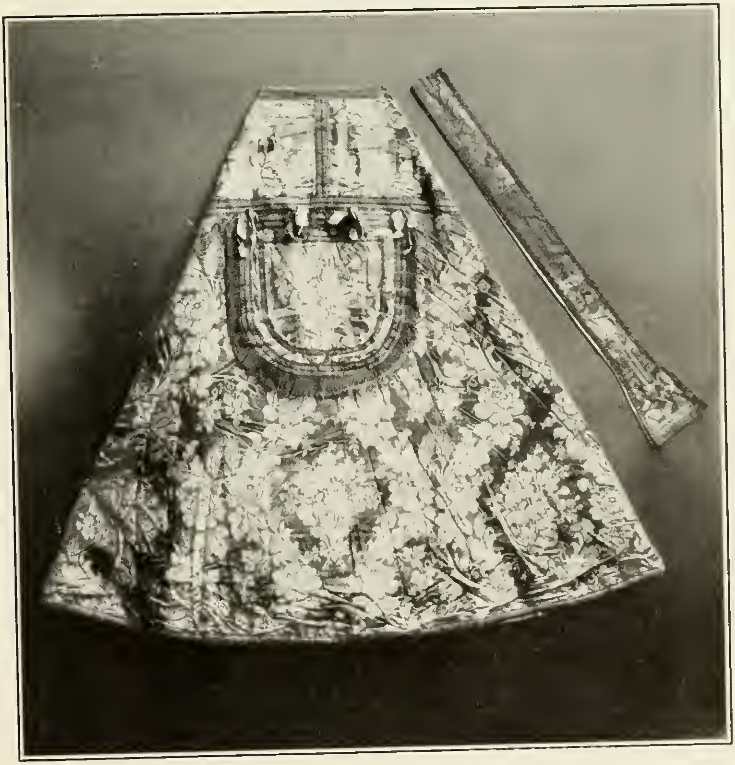
FOR EXPLANATION OF PLATE SEE PAGES 28, 32, AND 34



STOLE, CHASUBLE, AND MANIPLE (LEFT); MANIPLE, CHASUBLE, AND STOLE (RIGHT)

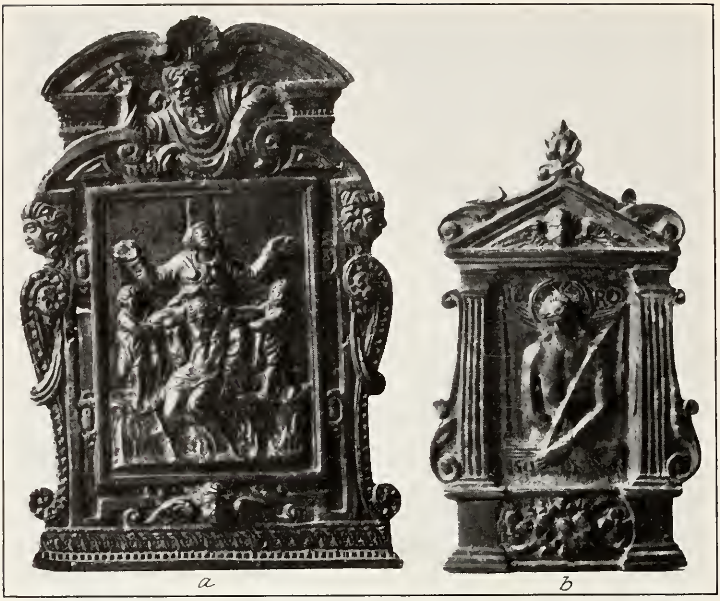
FOR EXPLANATION OF PLATE SEE PAGE 31

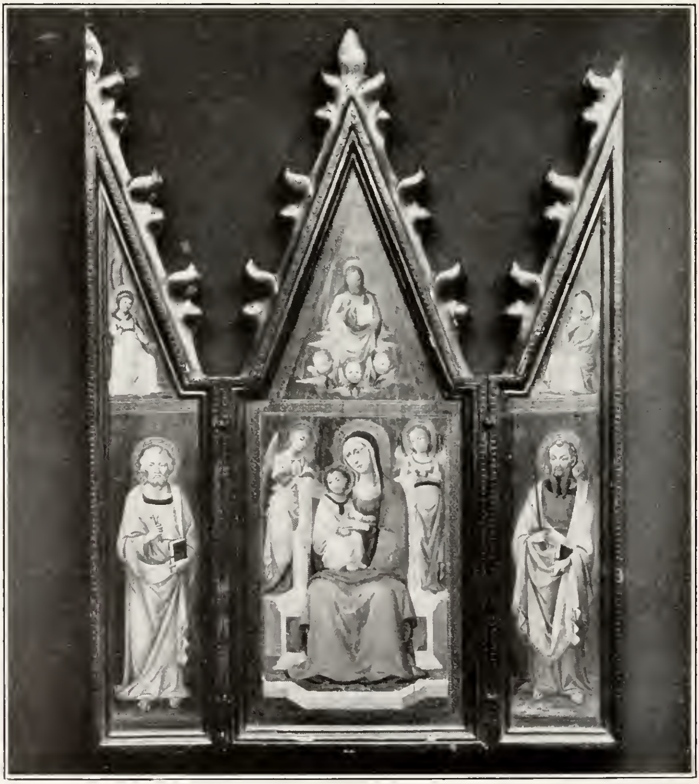




BISHOP'S MITER, CROZIER, AND PECTORAL CROSS (UPPER); CAPE AND STOLE (LOWER)

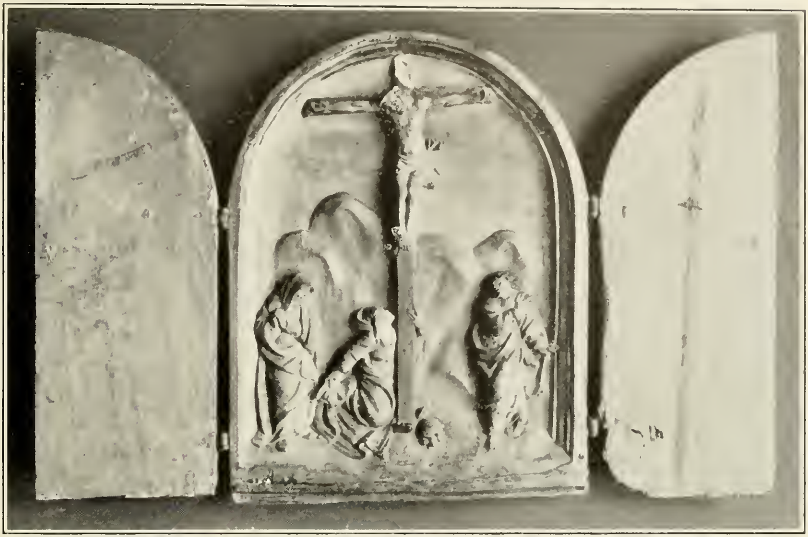
FOR EXPLANATION OF PLATE SEE PAGES 32 AND 34

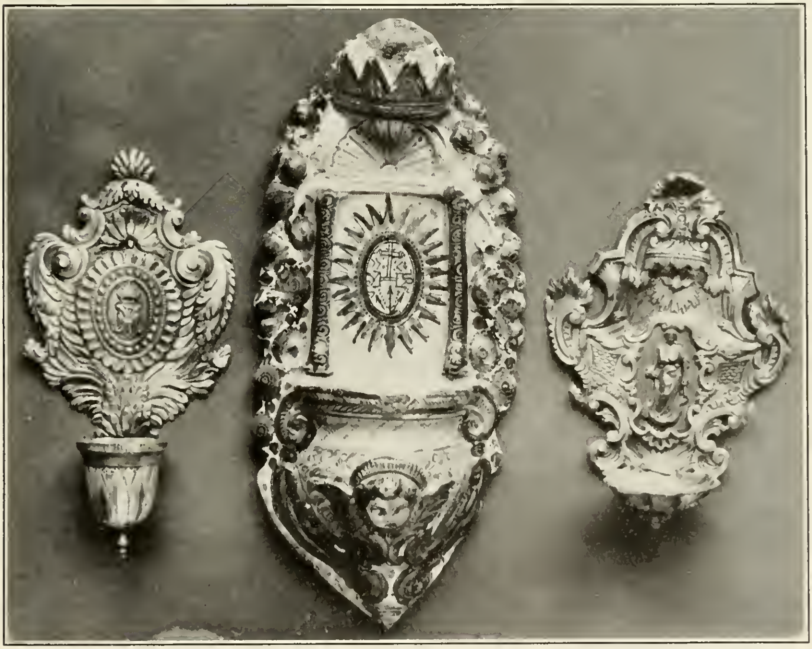




Osculatories (upper); and Wooden Triptych (lower)

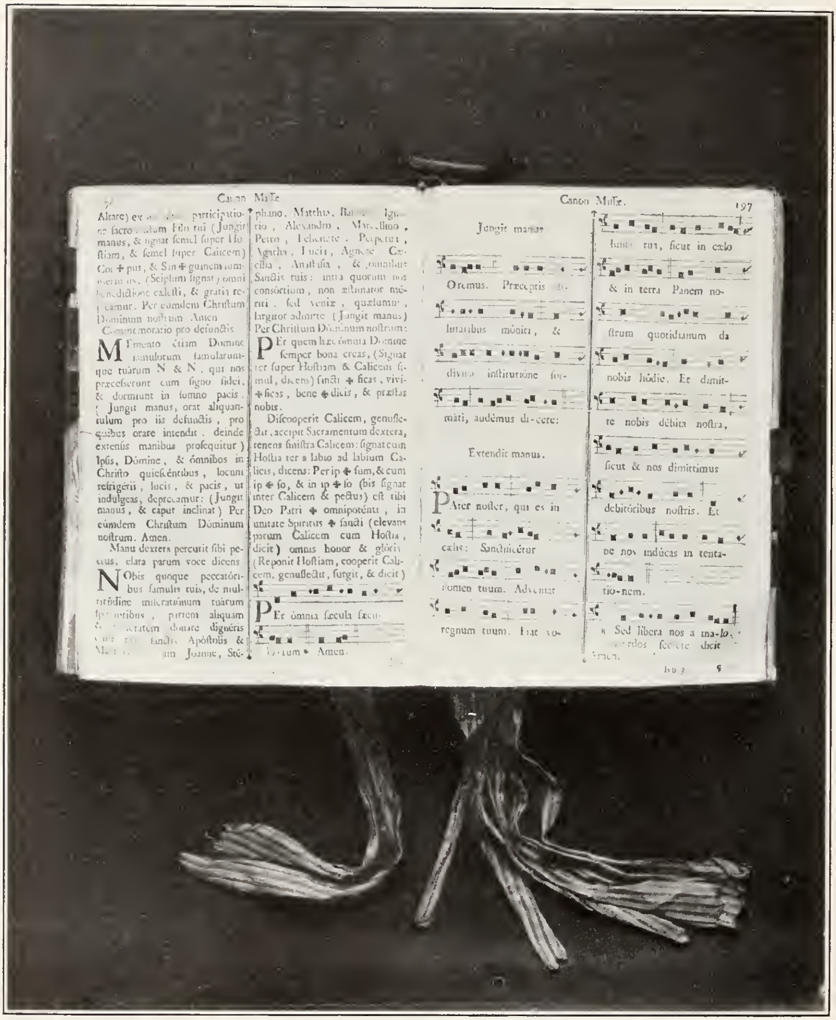
For explanation of plate see pages 33 and 34





Wooden Triptych (upper); and Holy Water Fountains (lower)

For explanation of plate see page 35



Canon Miſſæ

Altare) ex [illegible] participatione ſacroſanctum Filii tui (Jungit manus, & ſignat ſemel ſuper Hoſtiam, & ſemel ſuper Calicem) Cor ✠ pus, & San ✠ guinem ſumpſerimus, (Seipſum ſignat) omni benedictione cæleſti, & gratia repleamur. Per eumdem Chriſtum Dominum noſtrum. Amen.

Commemoratio pro defunctis

Memento étiam Dómine famulórum famularúmque tuárum N. & N. qui nos præceſſerunt cum ſigno fídei, & dormiunt in ſomno pacis. (Jungit manus, orat aliquantulum pro iis defunctis, pro quibus orare intendit, deinde extenſis manibus proſequitur) Ipſis, Dómine, & ómnibus in Chriſto quieſcéntibus, locum refrigérii, lucis, & pacis, ut indulgeas, deprecamur: (Jungit manus, & caput inclinat) Per eúmdem Chriſtum Dóminum noſtrum. Amen.

Manu dextera percutit ſibi pectus, elata parum voce dicens

Nobis quoque peccatóribus famulis tuis, de multitúdine miſeratiónum tuárum ſperántibus, partem aliquam & ſocietatem donare dignéris cum tuis ſanctis Apóſtolis & Martyribus: cum Joanne, Stéphano, Matthia, Barnaba, Ignatio, Alexandro, Marcellino, Petro, Felicitate, Perpetua, Agatha, Lucia, Agnete, Cæcilia, Anaſtaſia, & omnibus Sanctis tuis: intra quorum nos conſórtium, non æſtimator mériti, ſed veniæ, quæſumus, largitor admitte. (Jungit manus) Per Chriſtum Dóminum noſtrum:

Per quem hæc ómnia Dómine ſemper bona creas, (Signat ter ſuper Hoſtiam & Calicem ſimul, dicens) ſancti ✠ ficas, vivi ✠ ficas, bene ✠ dicis, & præſtas nobis.

Diſcooperit Calicem, genuflectit, accipit Sacramentum dextera, tenens ſiniſtra Calicem: ſignat cum Hoſtia ter a labio ad labium Calicis, dicens: Per ip ✠ ſum, & cum ip ✠ ſo, & in ip ✠ ſo (bis ſignat inter Calicem & pectus) eſt tibi Deo Patri ✠ omnipoténti, in unitate Spiritus ✠ ſancti (elevans parum Calicem cum Hoſtia, dicit) omnis honor & glória. (Reponit Hoſtiam, cooperit Calicem, genuflectit, ſurgit, & dicit)

Per ómnia ſæcula ſæculórum. Amen.

Canon Miſſæ. 197

Jungit manus

Orémus. Præceptis ſalutaribus móniti, & divína inſtitutióne formáti, audémus dí-cere:

Extendit manus.

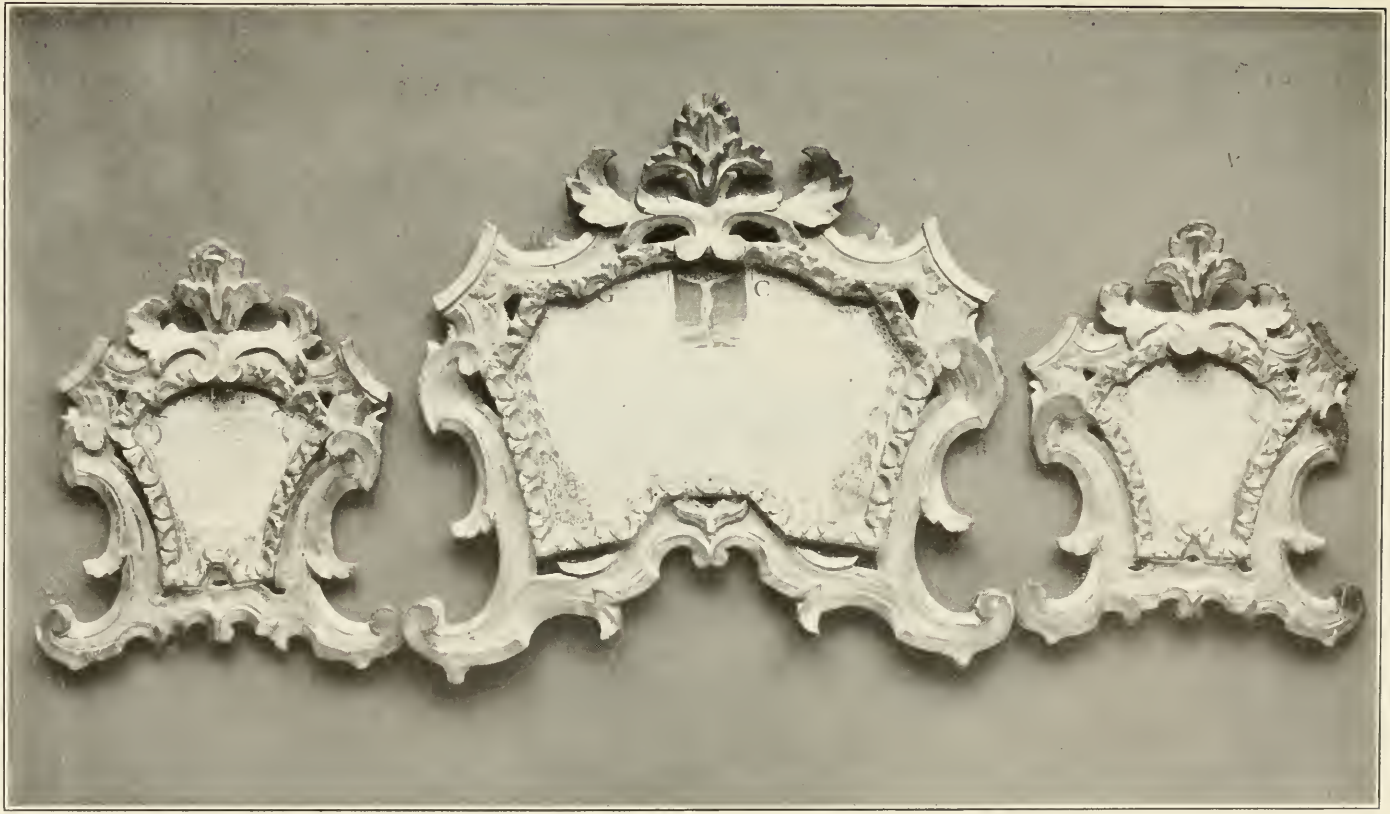
Pater noſter, qui es in cælis: Sanctificétur nomen tuum. Advéniat regnum tuum. Fiat voluntas tua, ſicut in cælo & in terra. Panem noſtrum quotidianum da nobis hódie. Et dimítte nobis débita noſtra, ſicut & nos dimíttimus debitóribus noſtris. Et ne nos indúcas in tentatio-nem.

℟. Sed libera nos a ma-lo. [illegible]rdos ſecrete dicit Amen.

bb 3

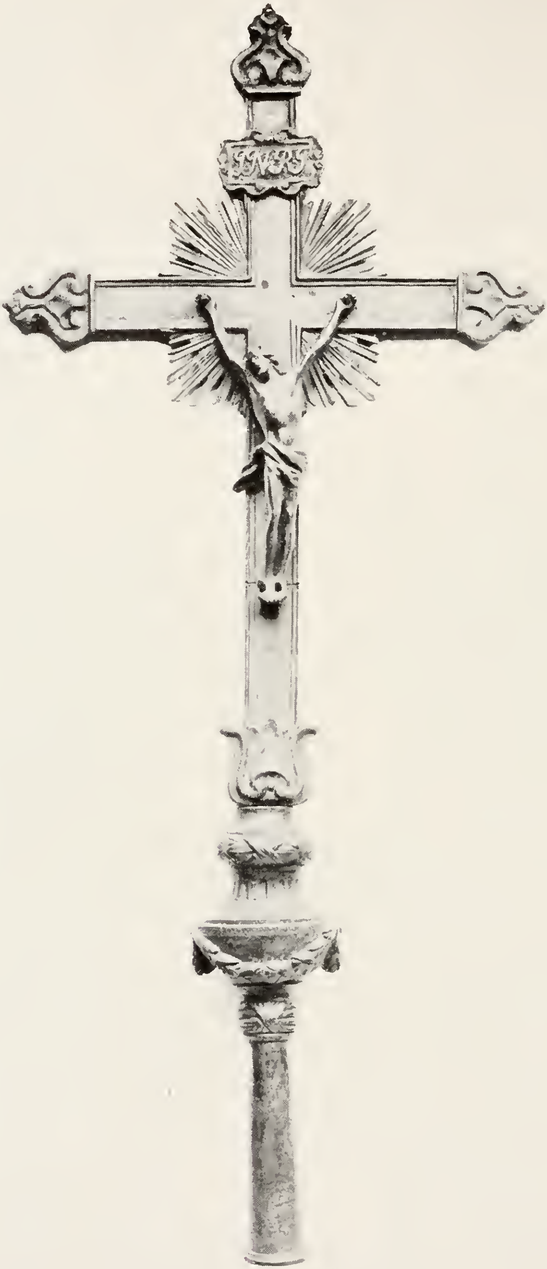
AN ITALIAN MISSAL

FOR EXPLANATION OF PLATE SEE PAGE 36



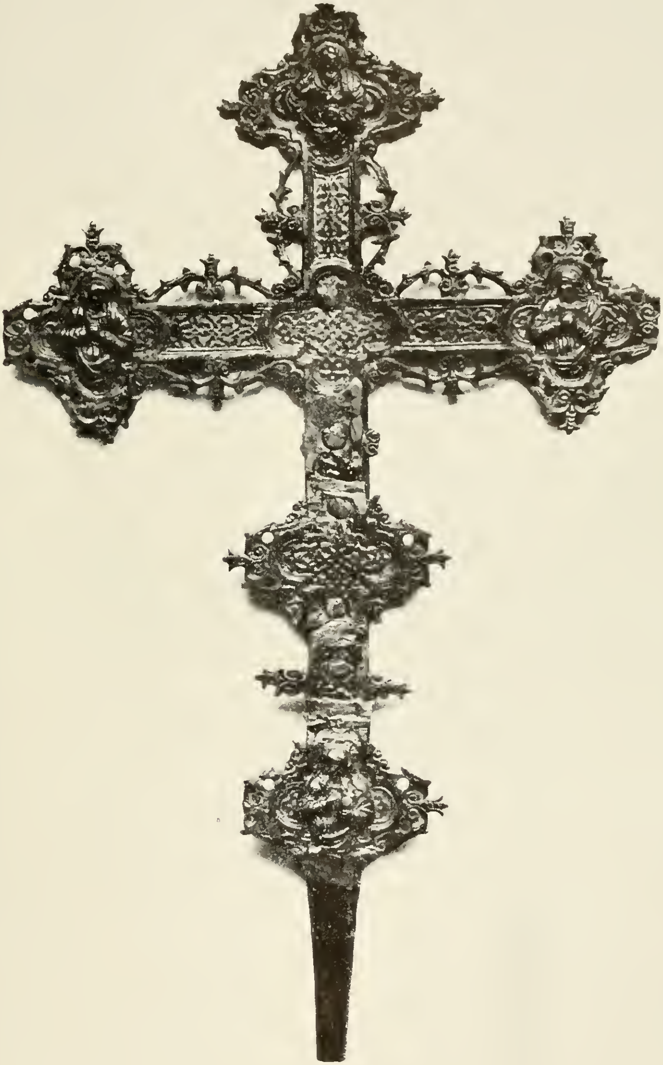
SERIES OF ALTAR CARDS FROM ITALY

FOR EXPLANATION OF PLATE SEE PAGE 36



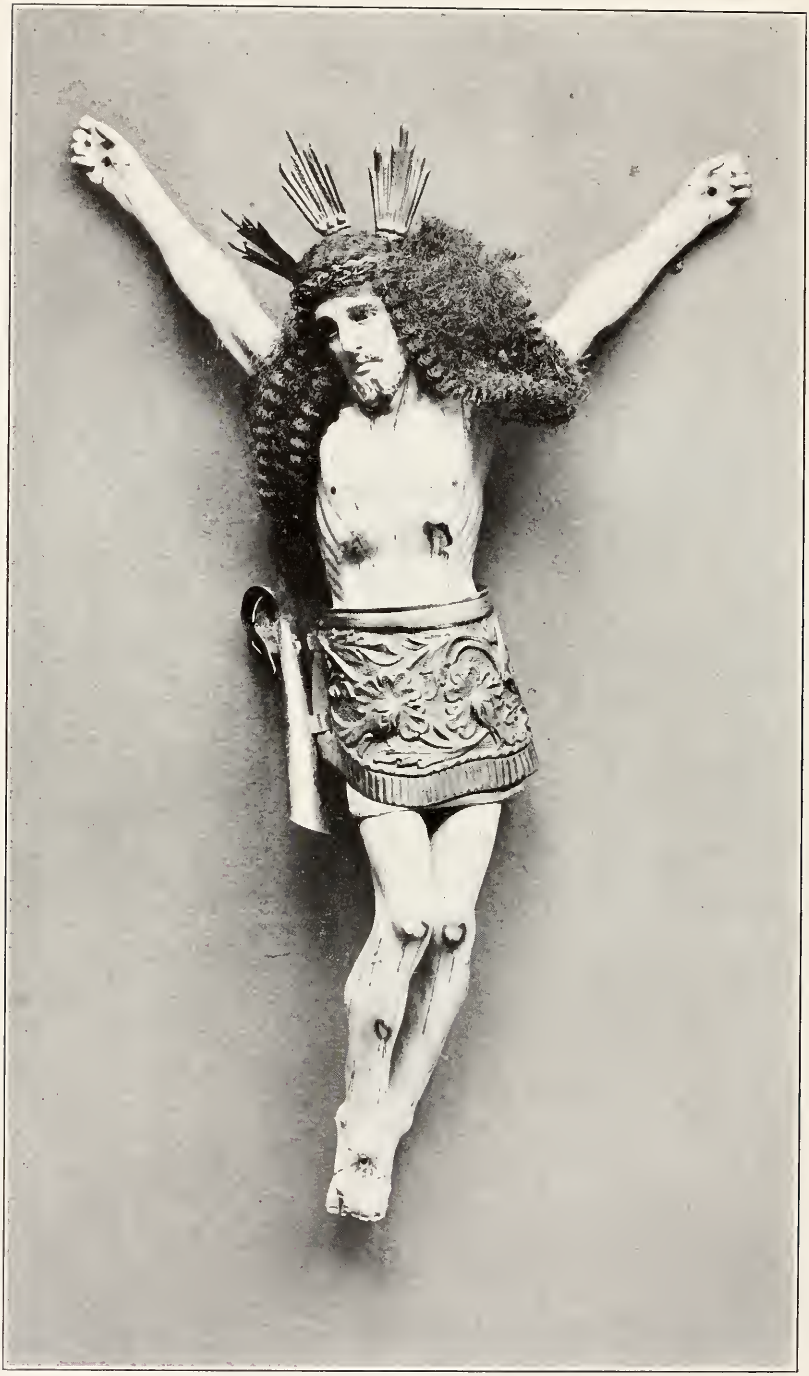
PROCESSIONAL CROSS FROM MEXICO

FOR EXPLANATION OF PLATE SEE PAGE 37



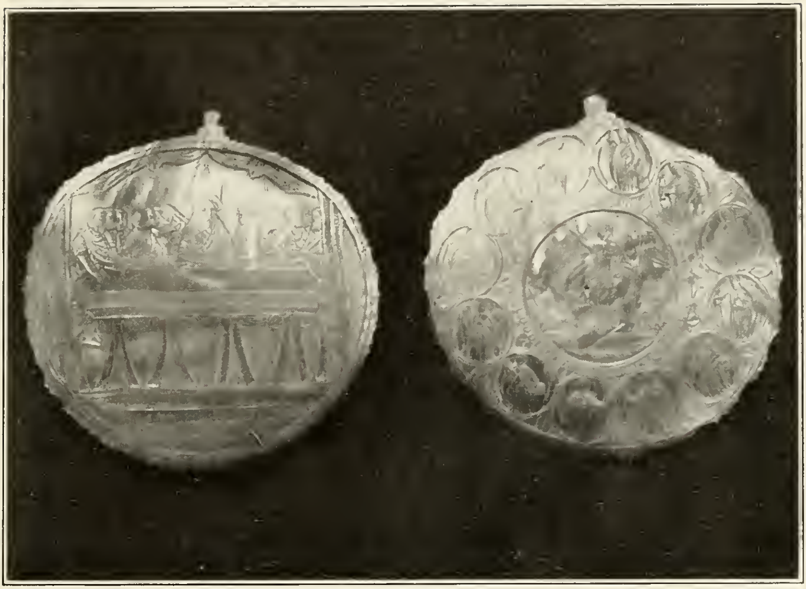
PROCESSIONAL CROSS FROM ITALY

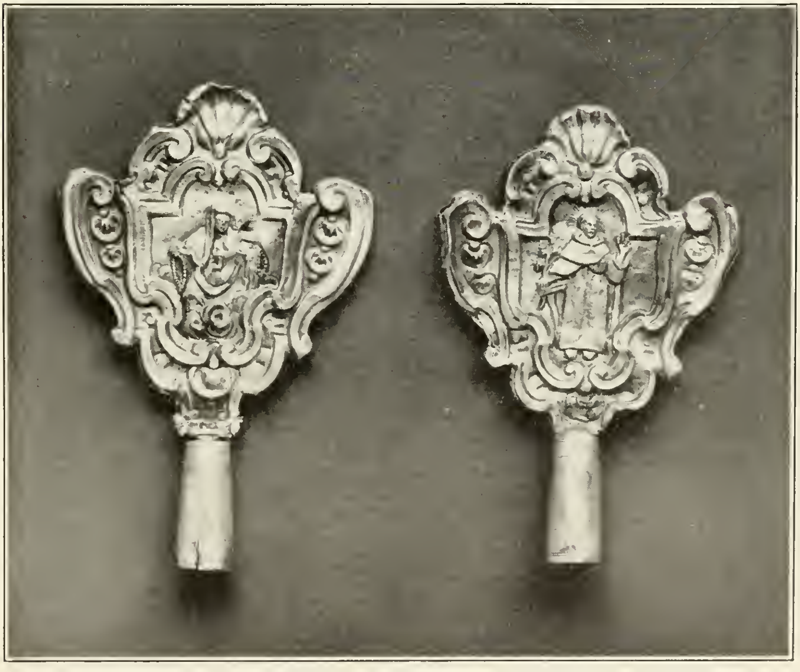
FOR EXPLANATION OF PLATE SEE PAGE 38



Wooden Figure of Christ from the Philippines

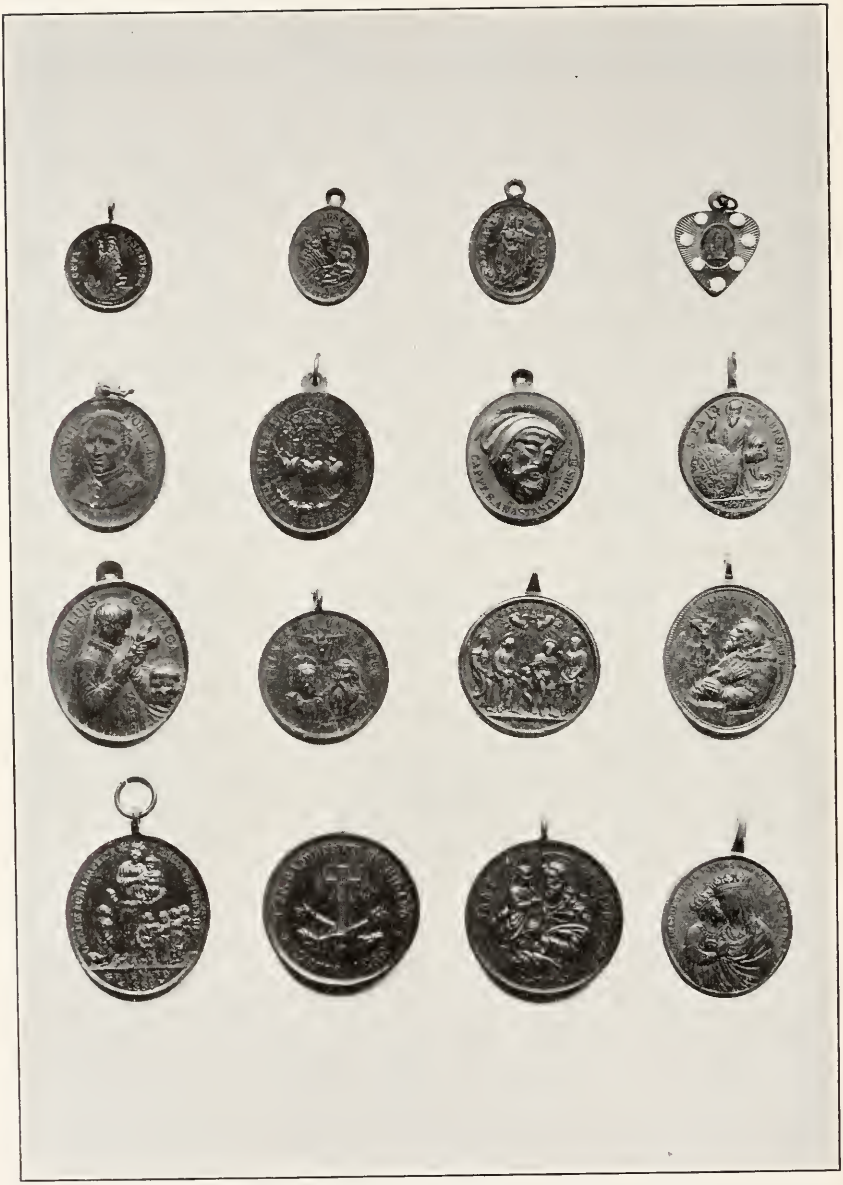
For explanation of plate see page 43





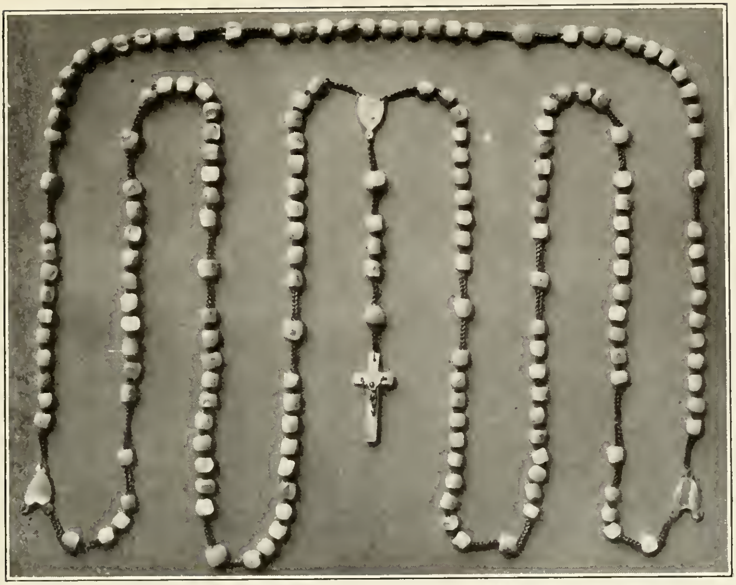
ENGRAVED SHELLS (UPPER); AND PROCESSIONAL BANNERS (LOWER)

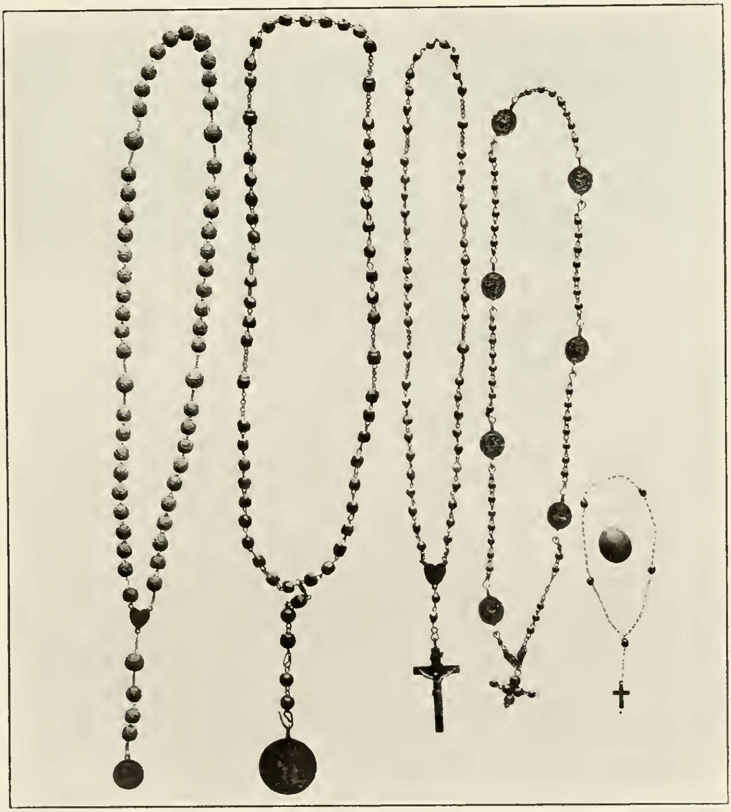
FOR EXPLANATION OF PLATE SEE PAGES 43 AND 45



Religious Medals from Italy

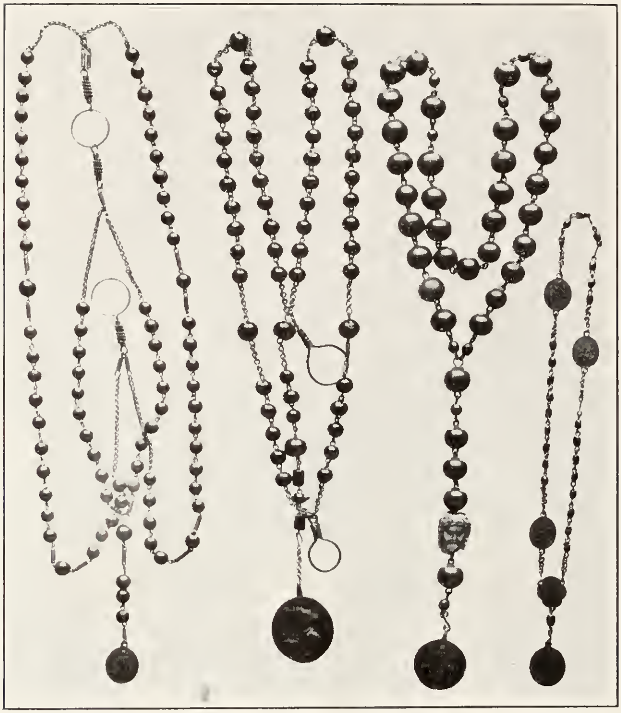
For explanation of plate see page 50

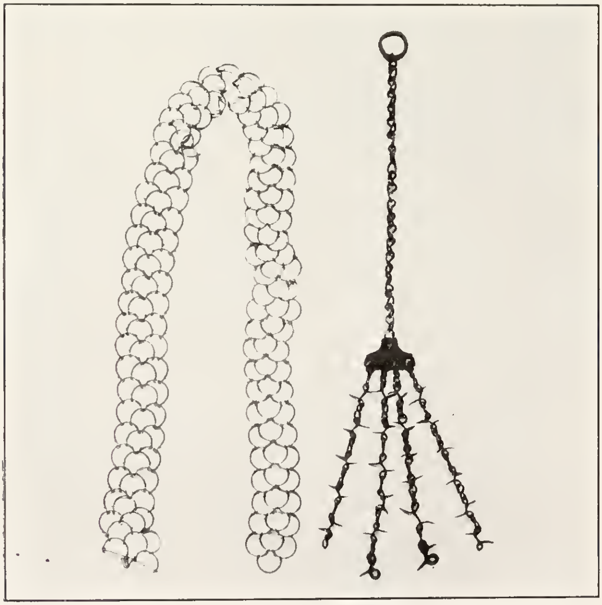




Rosary of Mother-of-Pearl (upper); and Roman Catholic Rosaries (lower)

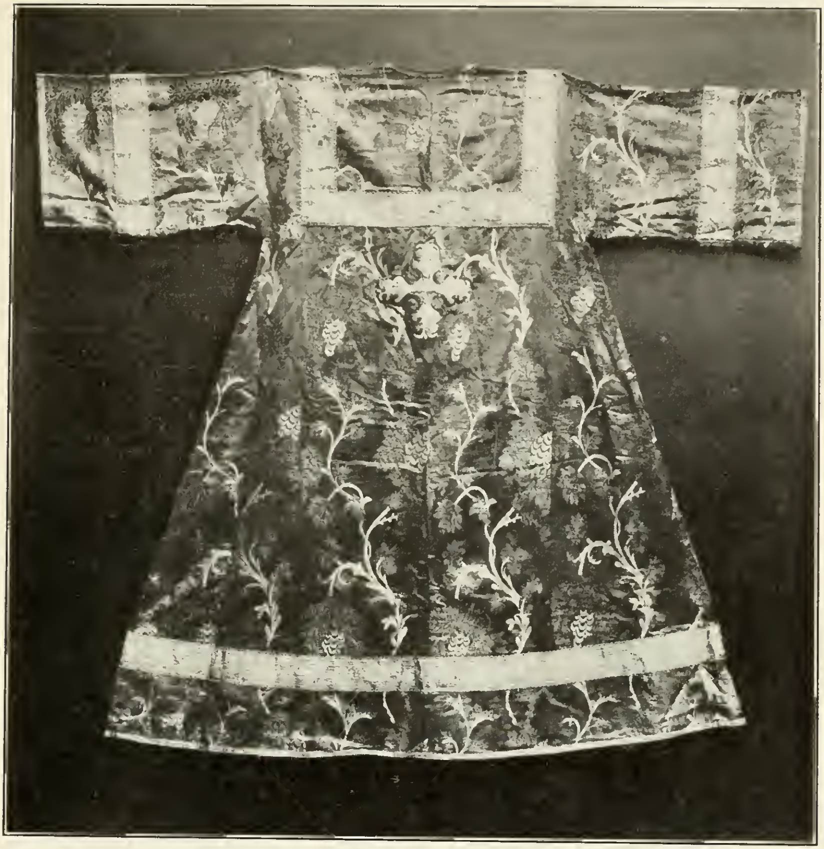
For explanation of plate see pages 52, 53, and 54

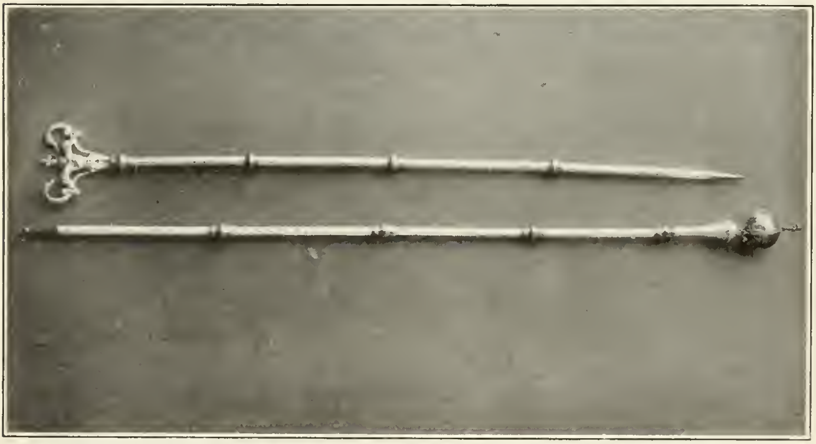




Roman Catholic Rosaries (upper); and Disciplinary Girdle and Scourge (lower)

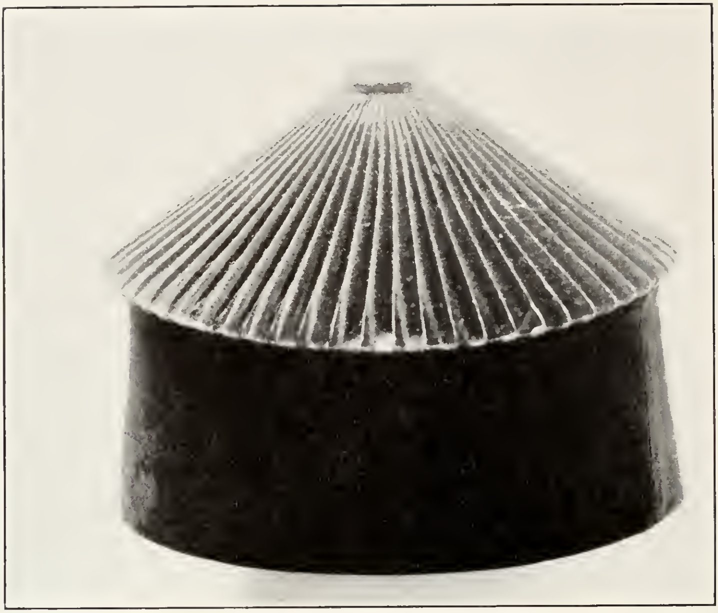
For explanation of plate see pages 54, 55 and 56

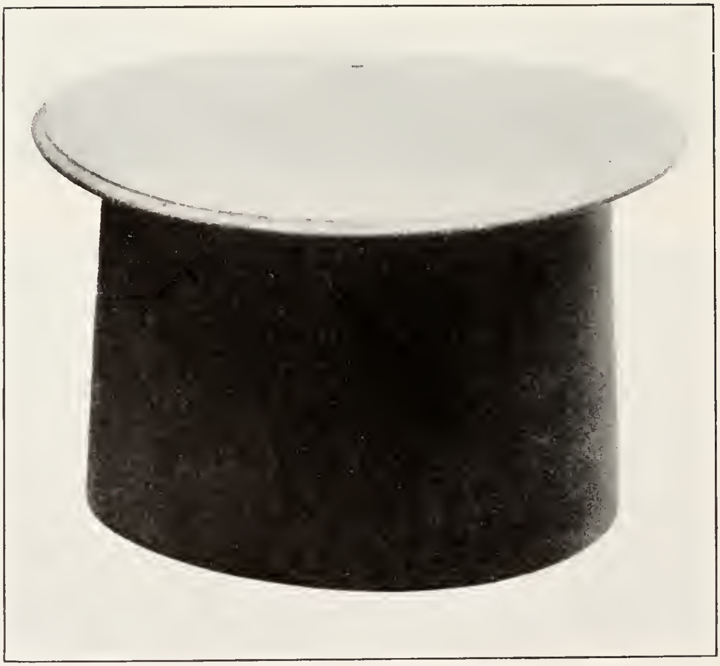




GOLD BROCADE PHAENOLION (UPPER); AND PASTORAL STAFFS (LOWER)

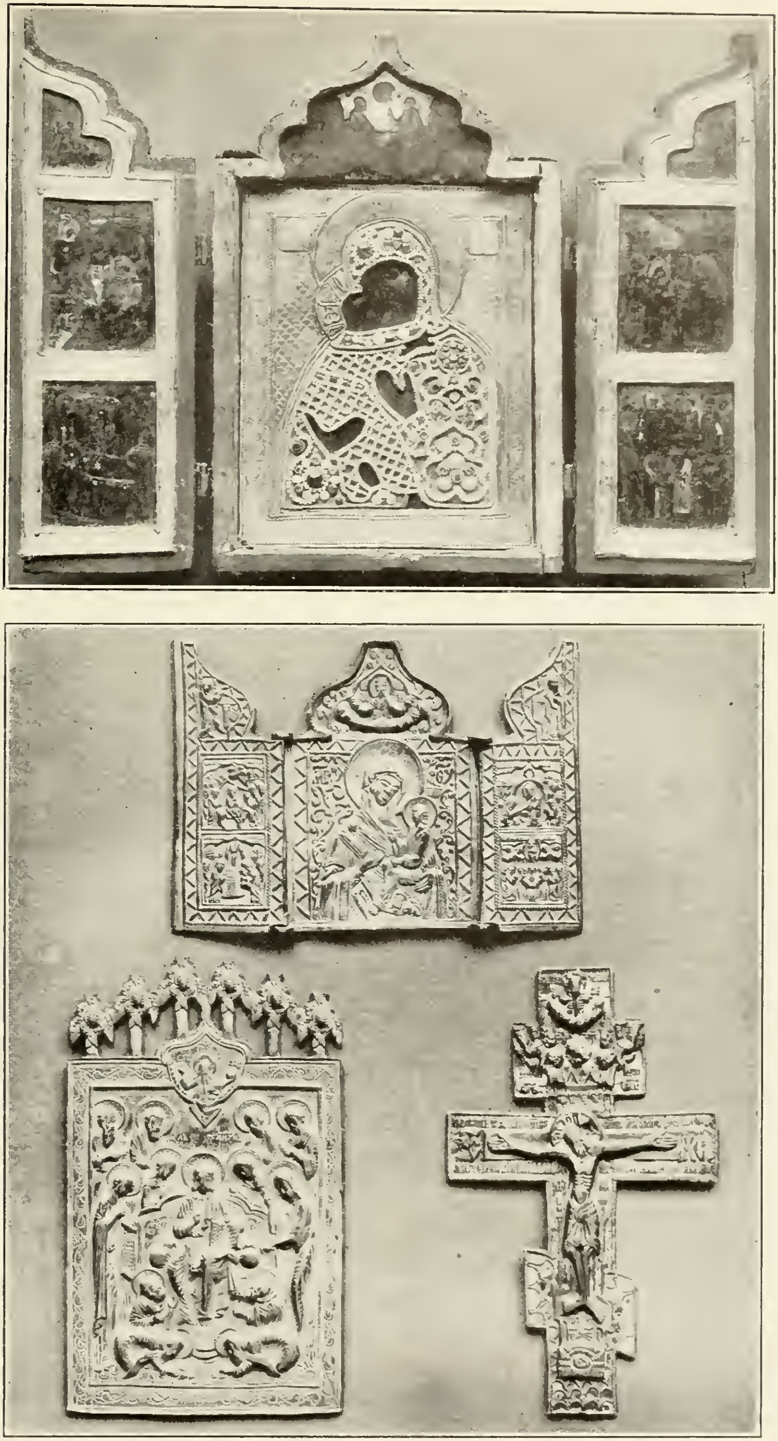
FOR EXPLANATION OF PLATE SEE PAGES 64 AND 69





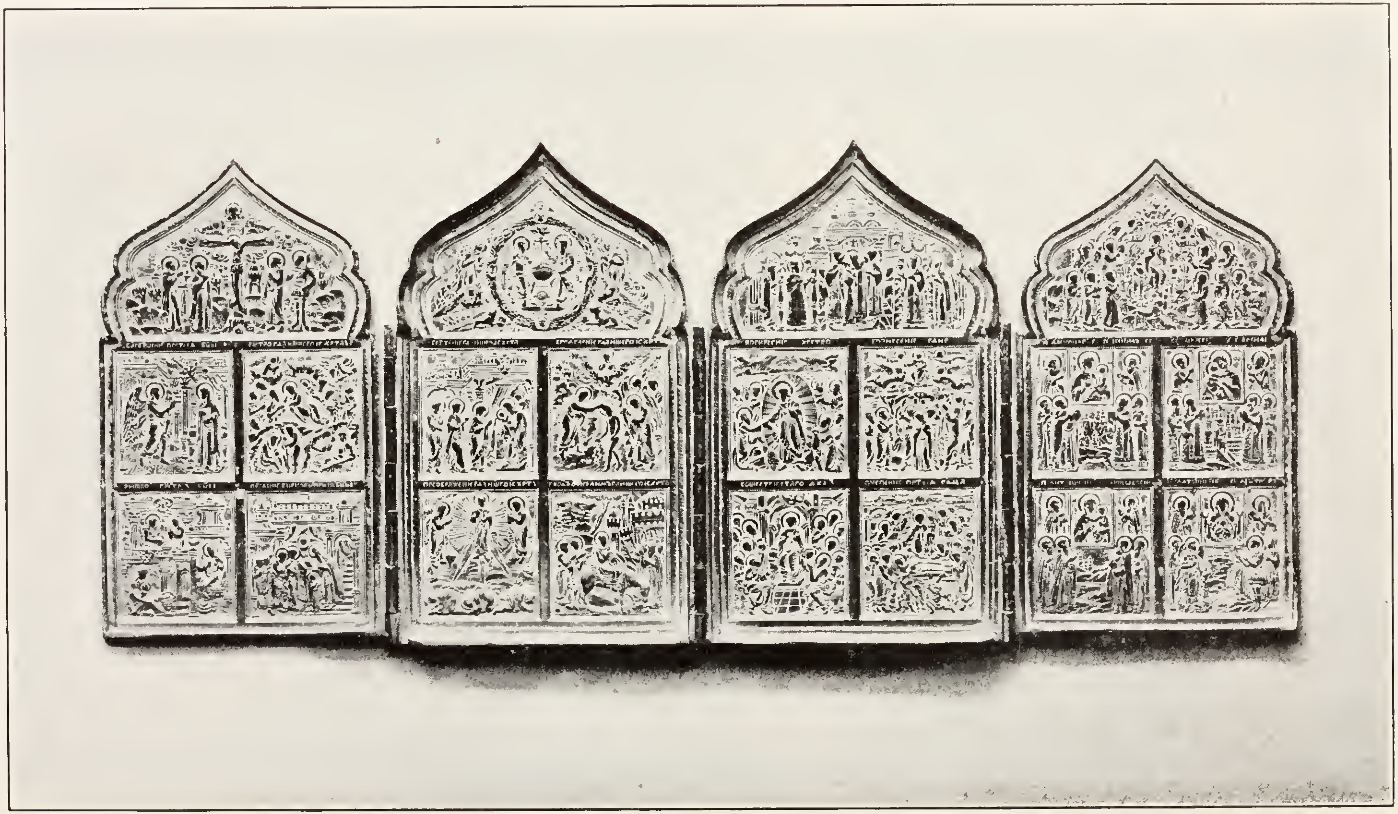
HEADGEAR WORN BY PRIEST

FOR EXPLANATION OF PLATE SEE PAGES 65 AND 69



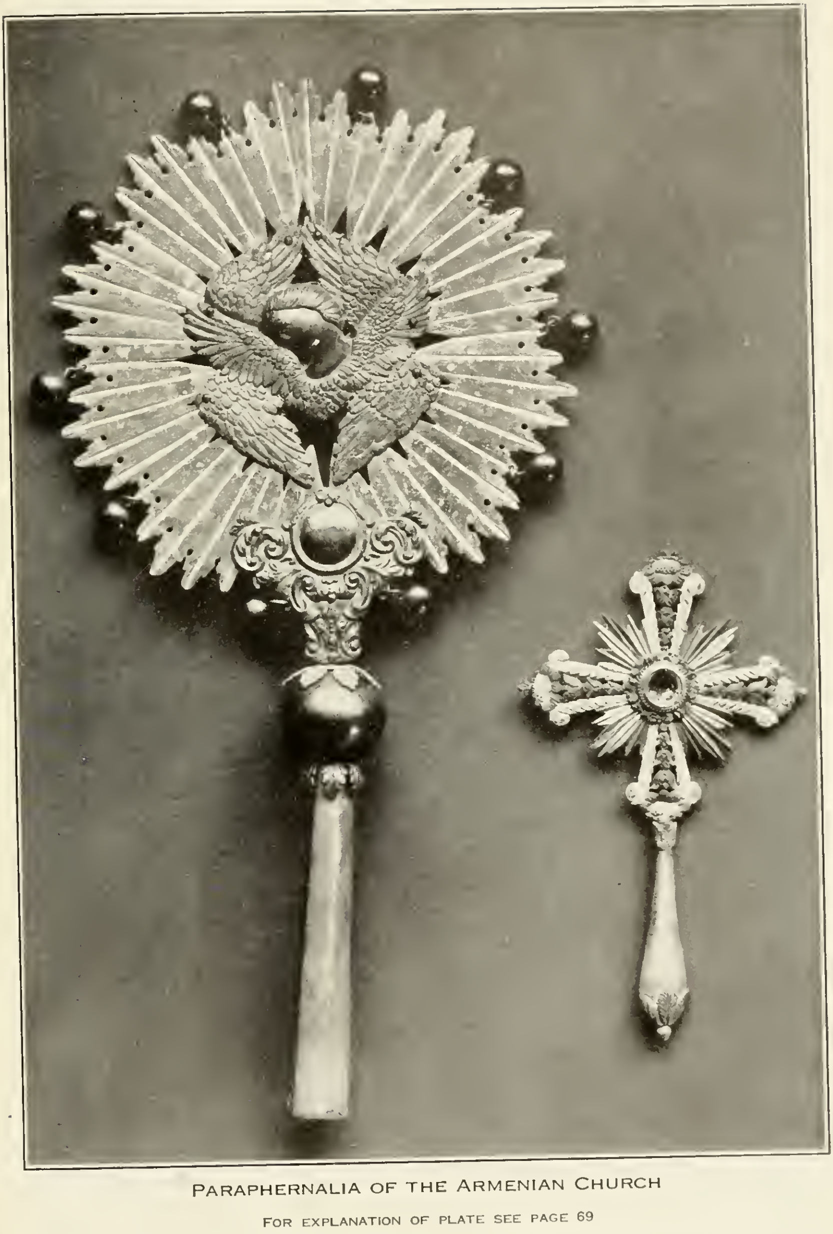
Icon of Mary and Infant (upper); and Brass Icons (lower)

For explanation of plate see pages 65 and 66



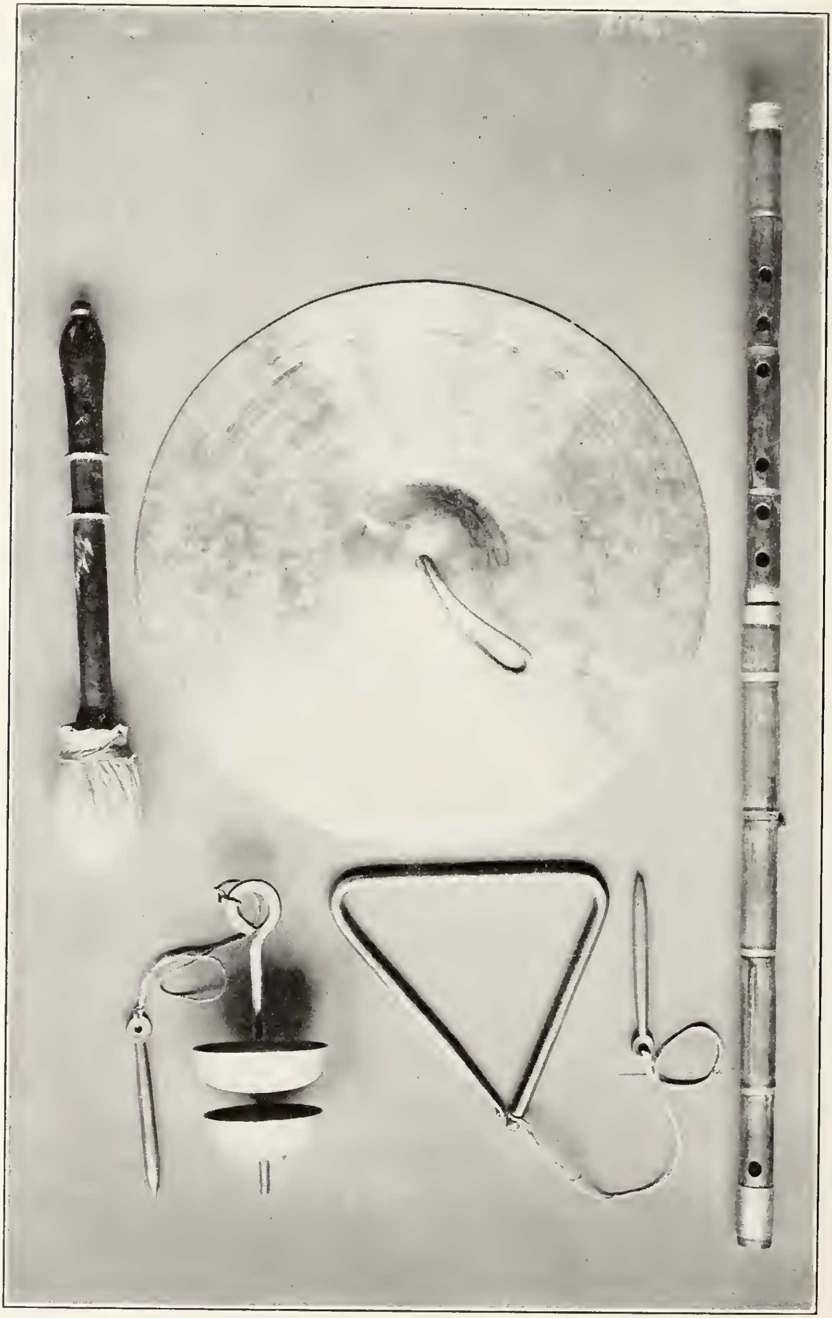
Brass Tetraptych of the Russian Church

For explanation of plate see page 67



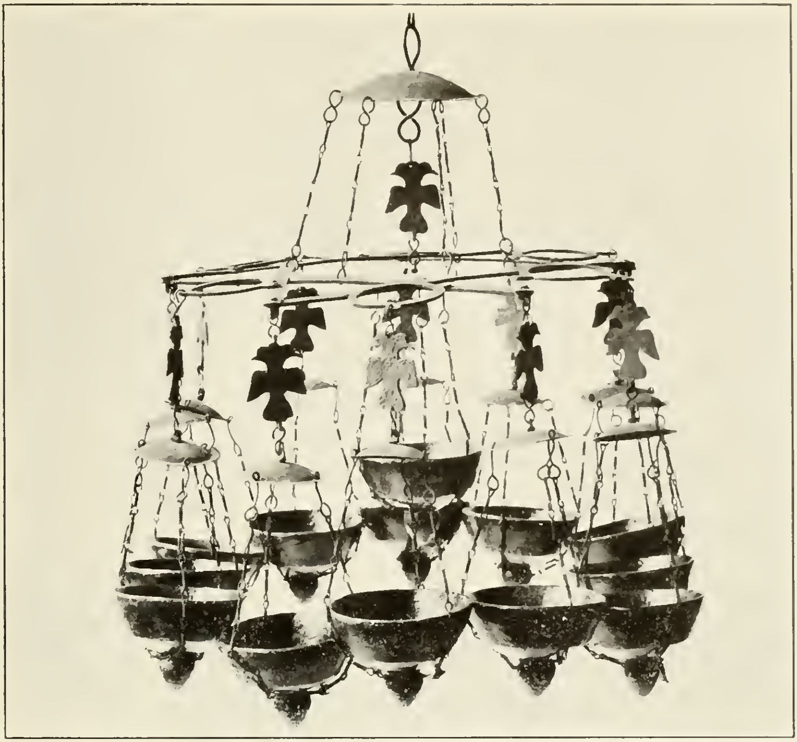
Paraphernalia of the Armenian Church

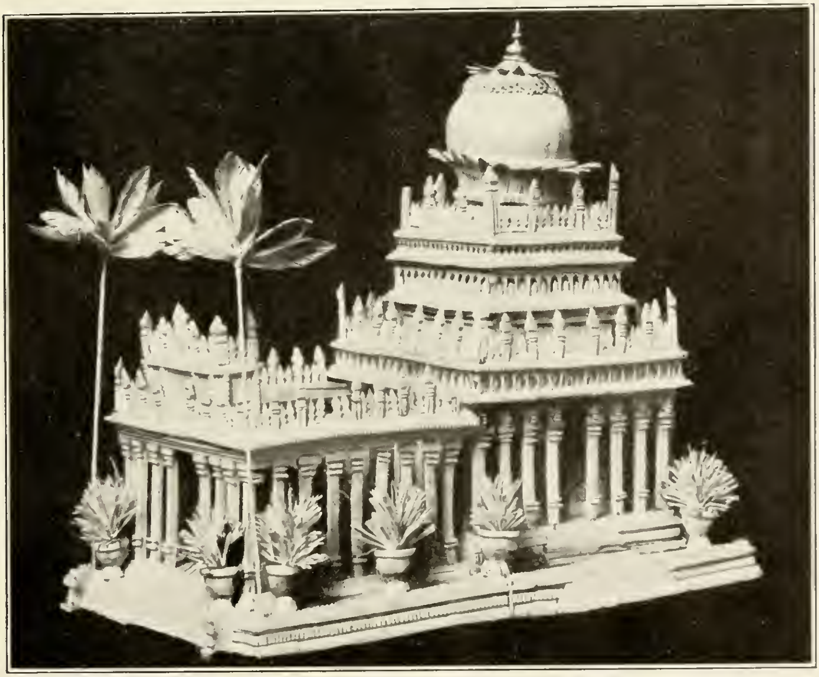
For explanation of plate see page 69



Musical Instruments of the Armenian Church

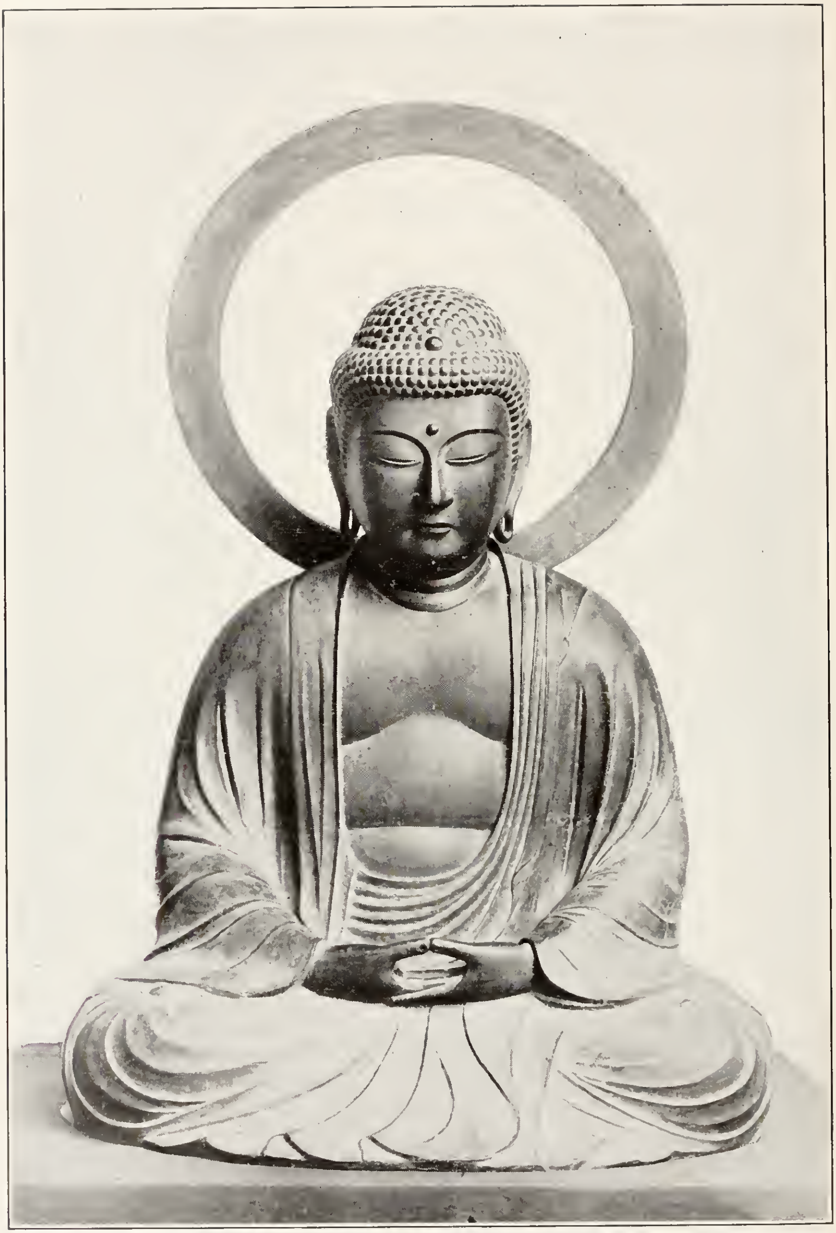
For explanation of plate see page 69





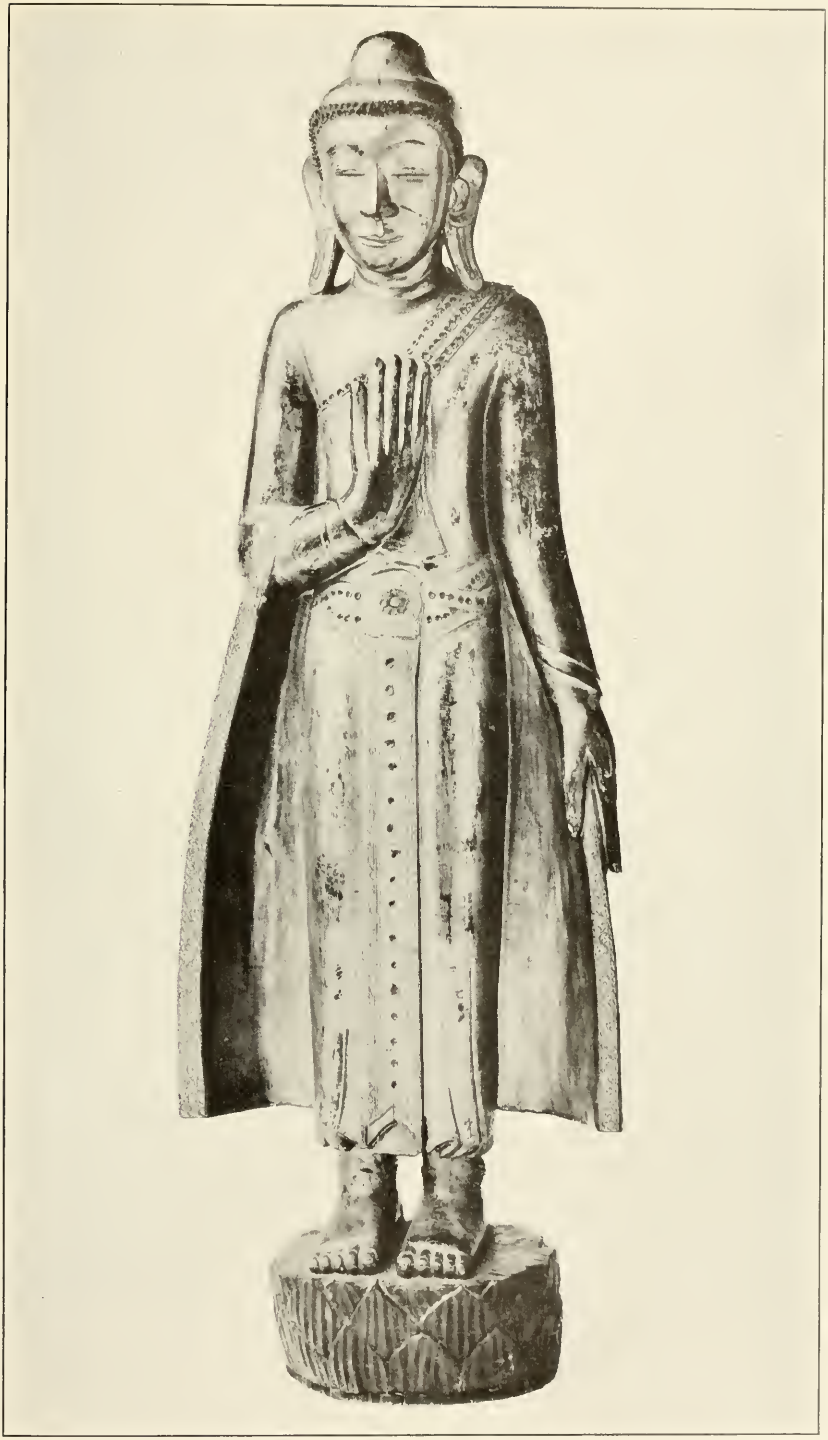
Mosque Lamp (upper); and Model of a Hindu Temple (lower)

For explanation of plate see pages 79 and 107



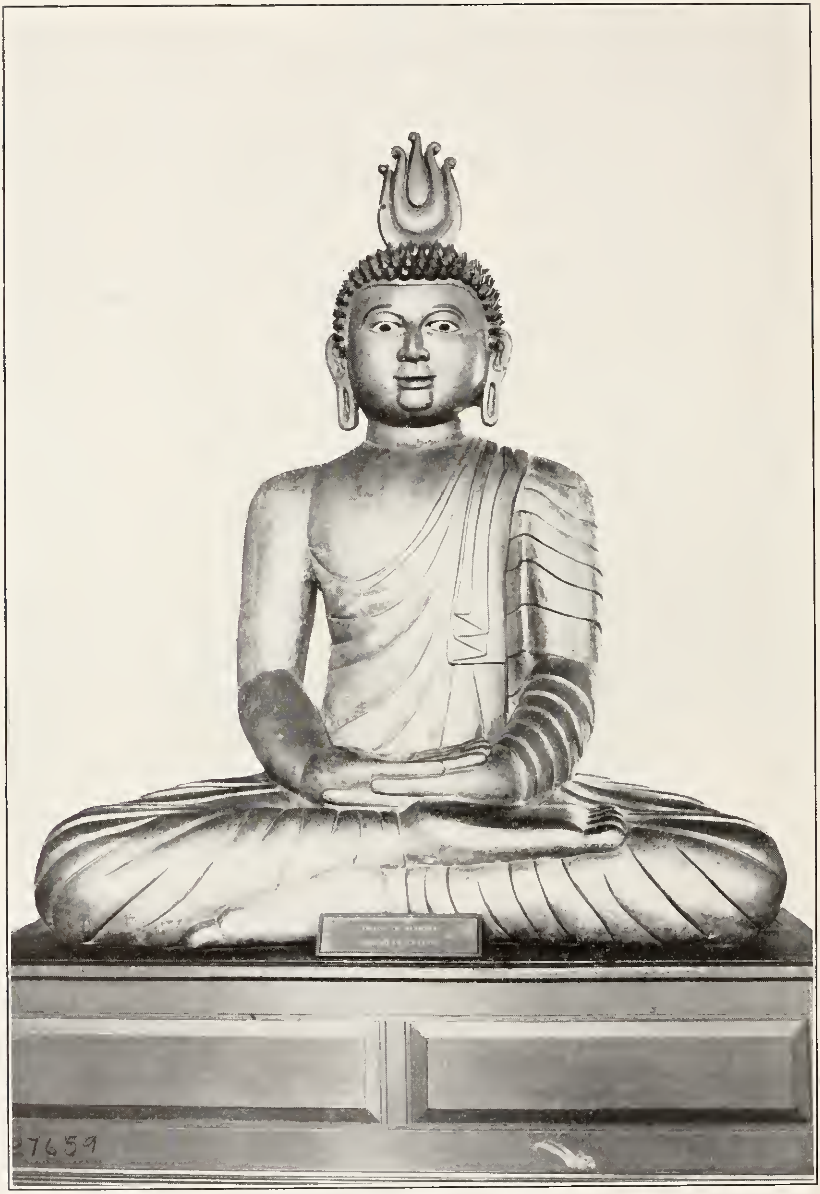
Bronze Buddha

For explanation of plate see page 126



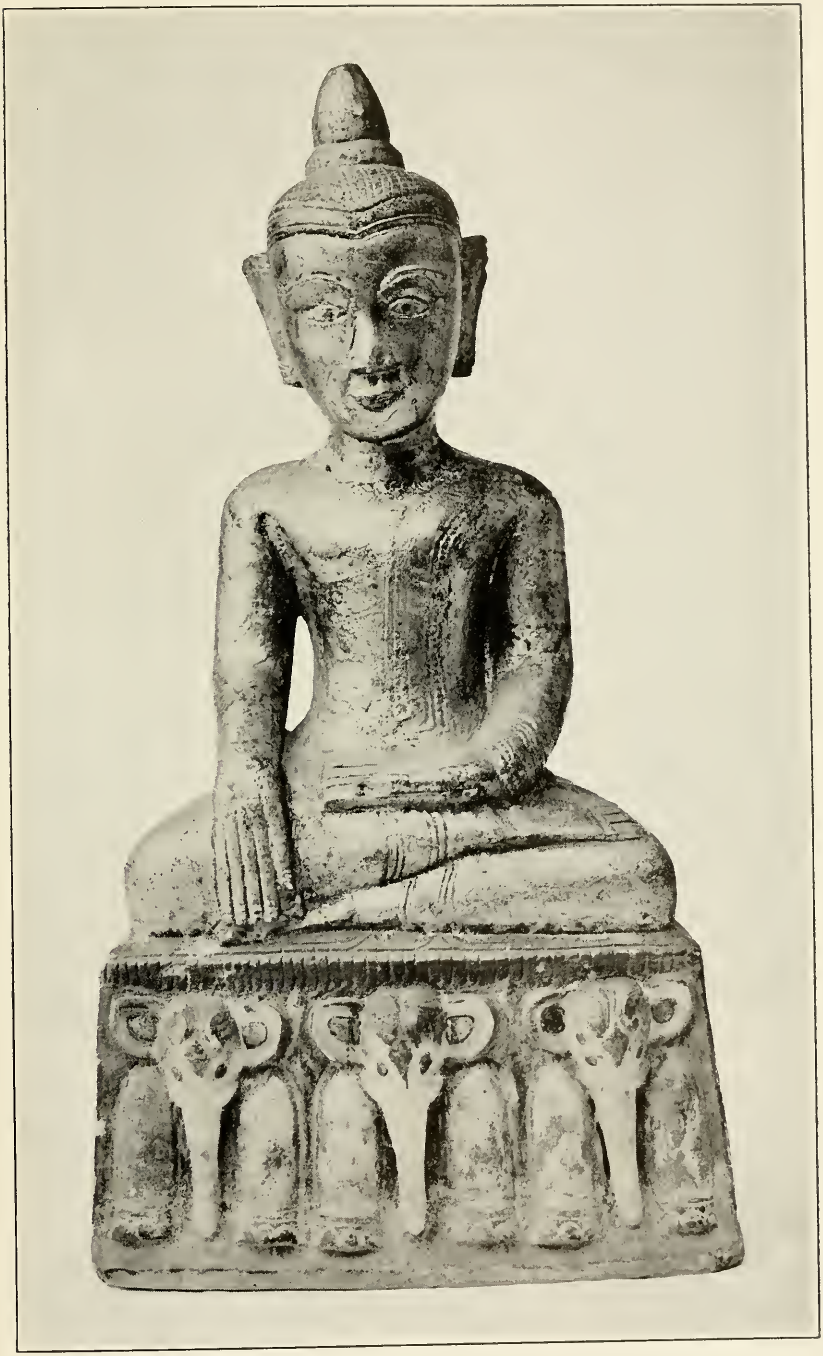
TEAKWOOD BUDDHA FROM BURMA

FOR EXPLANATION OF PLATE SEE PAGE 127



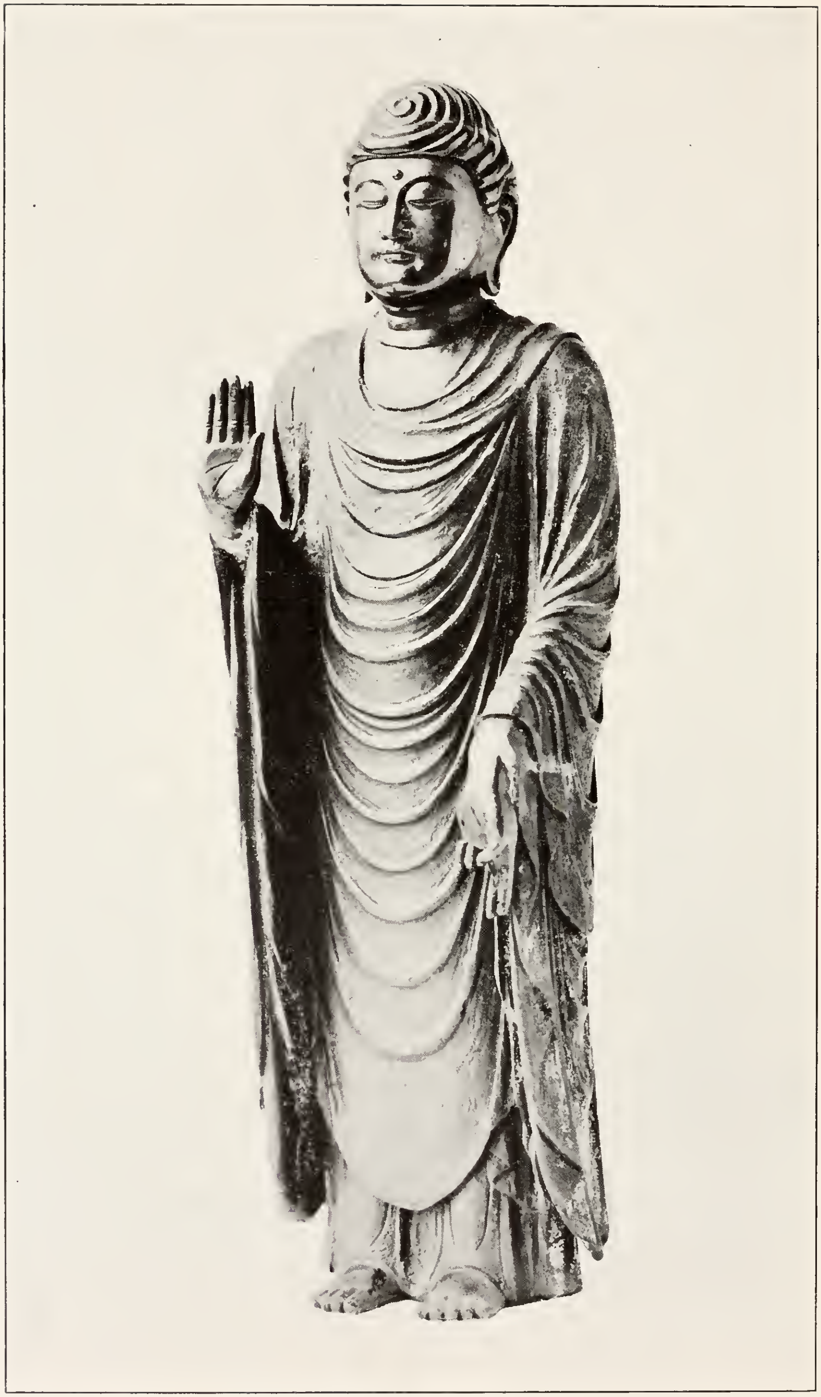
Wooden Buddha from Ceylon

For explanation of plate see page 128



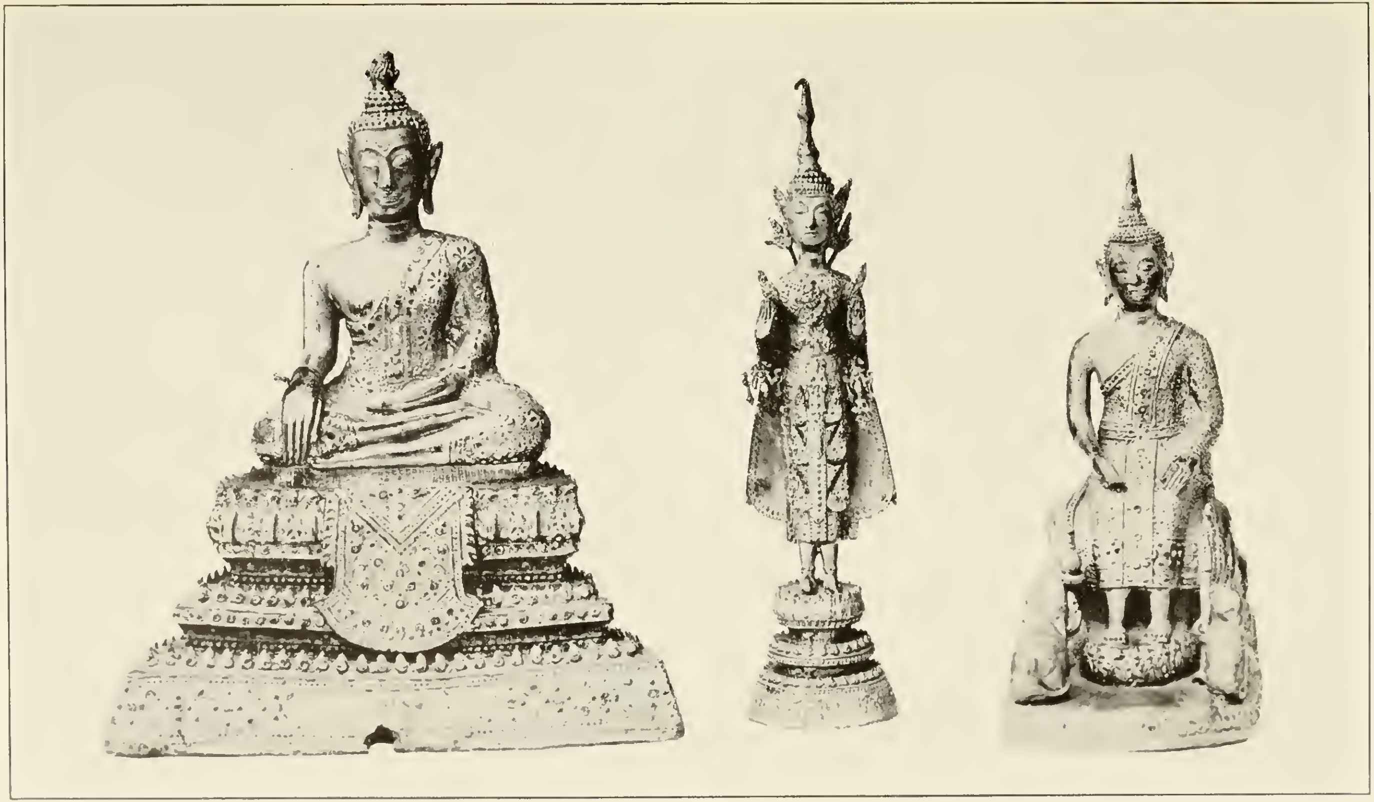
ALABASTER BUDDHA FROM LAOS, FURTHER INDIA

FOR EXPLANATION OF PLATE SEE PAGE 129



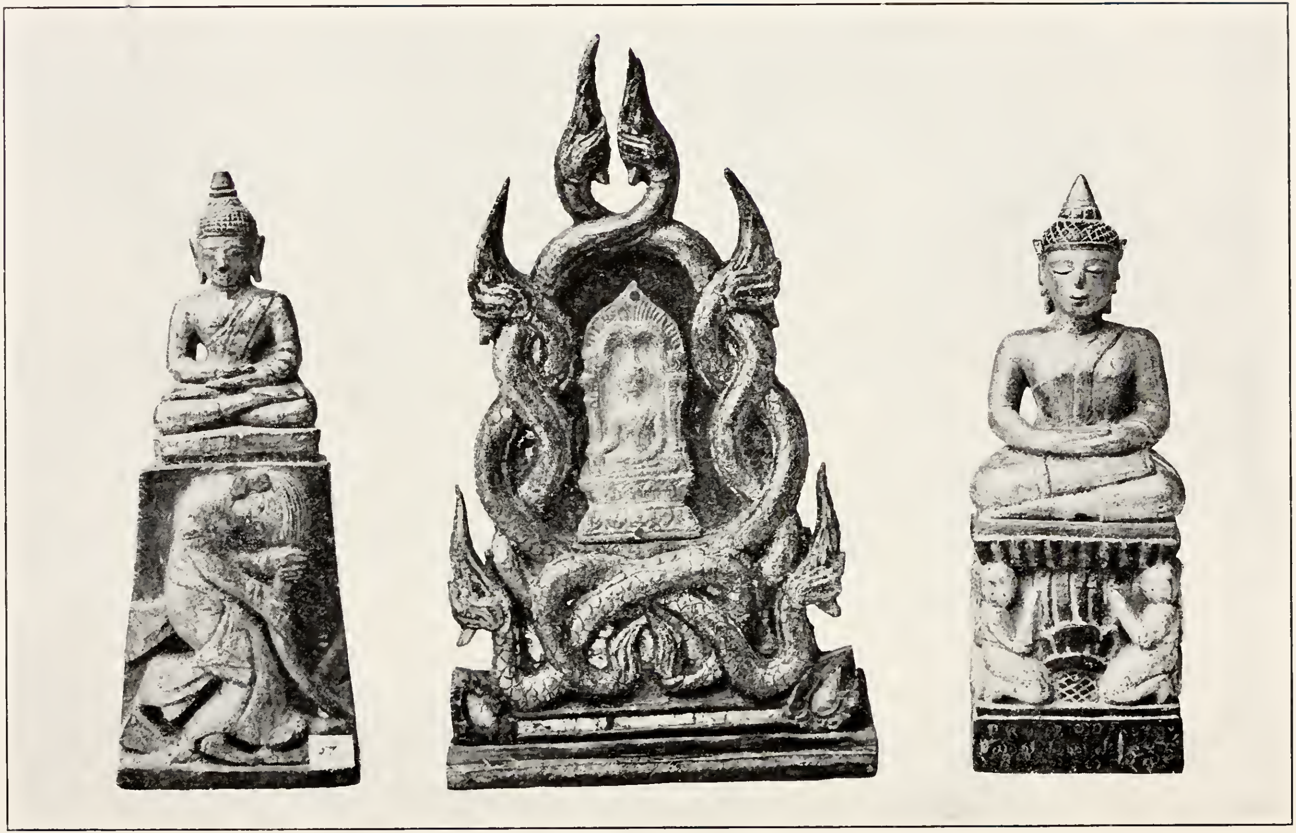
Bronze Buddha from Japan

or explanation of plate see page 130



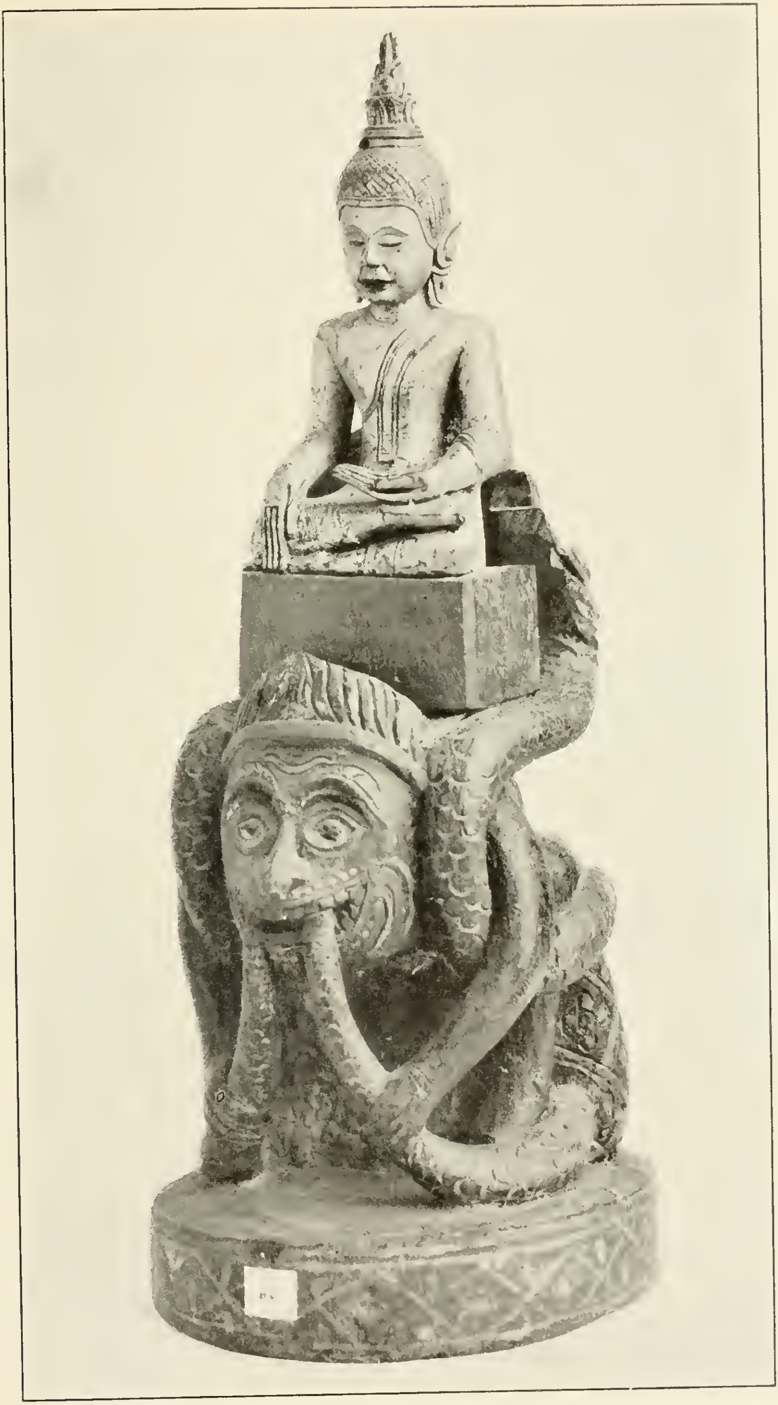
BRONZE BUDDHAS FROM LAOS (LEFT); FROM SIAM (CENTER); AND FROM LAOS (RIGHT)

FOR EXPLANATION OF PLATE SEE PAGE 132



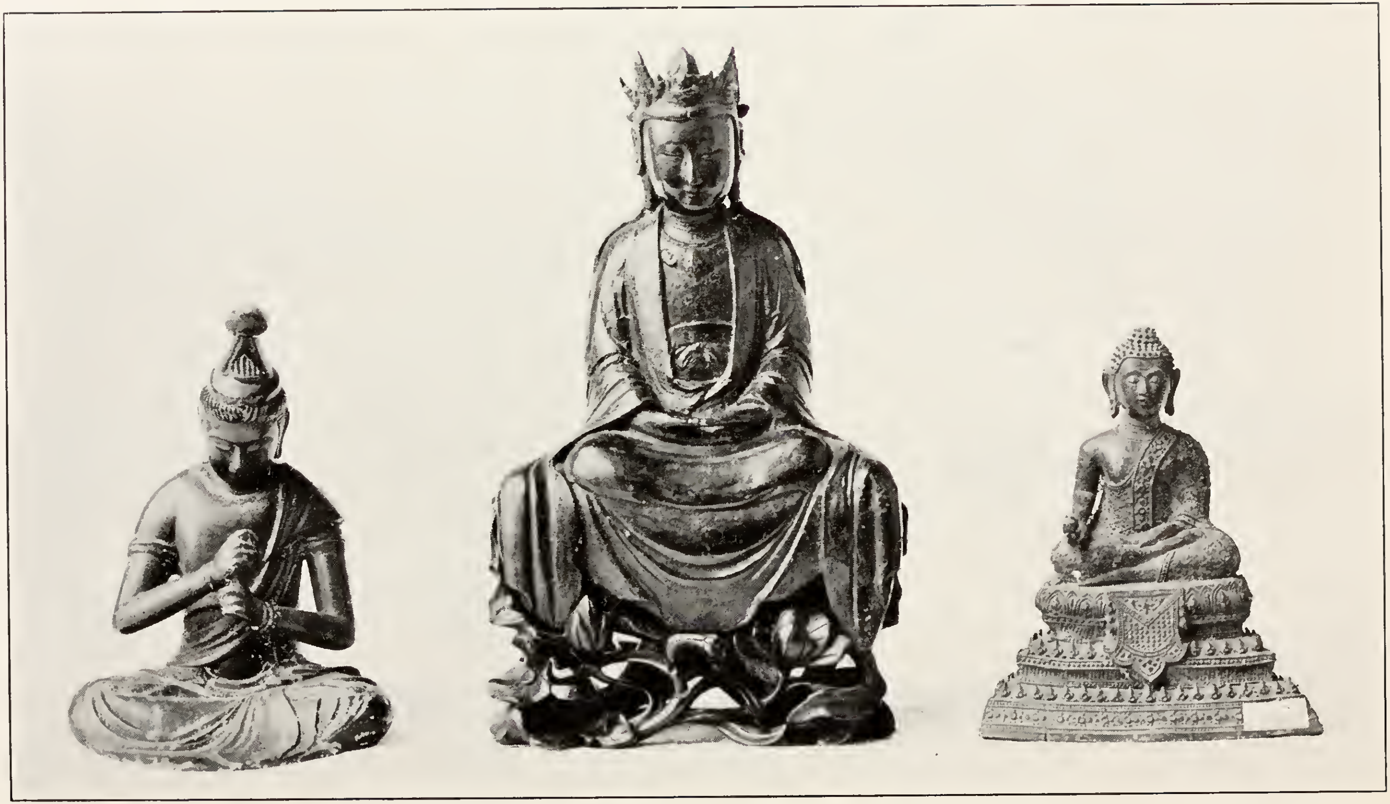
Wooden Buddhas and Earth Goddess (left); Bronze and Wooden Buddha and Nagas (center); Wooden Buddha, and Disciples (right)

For explanation of plate see page 133



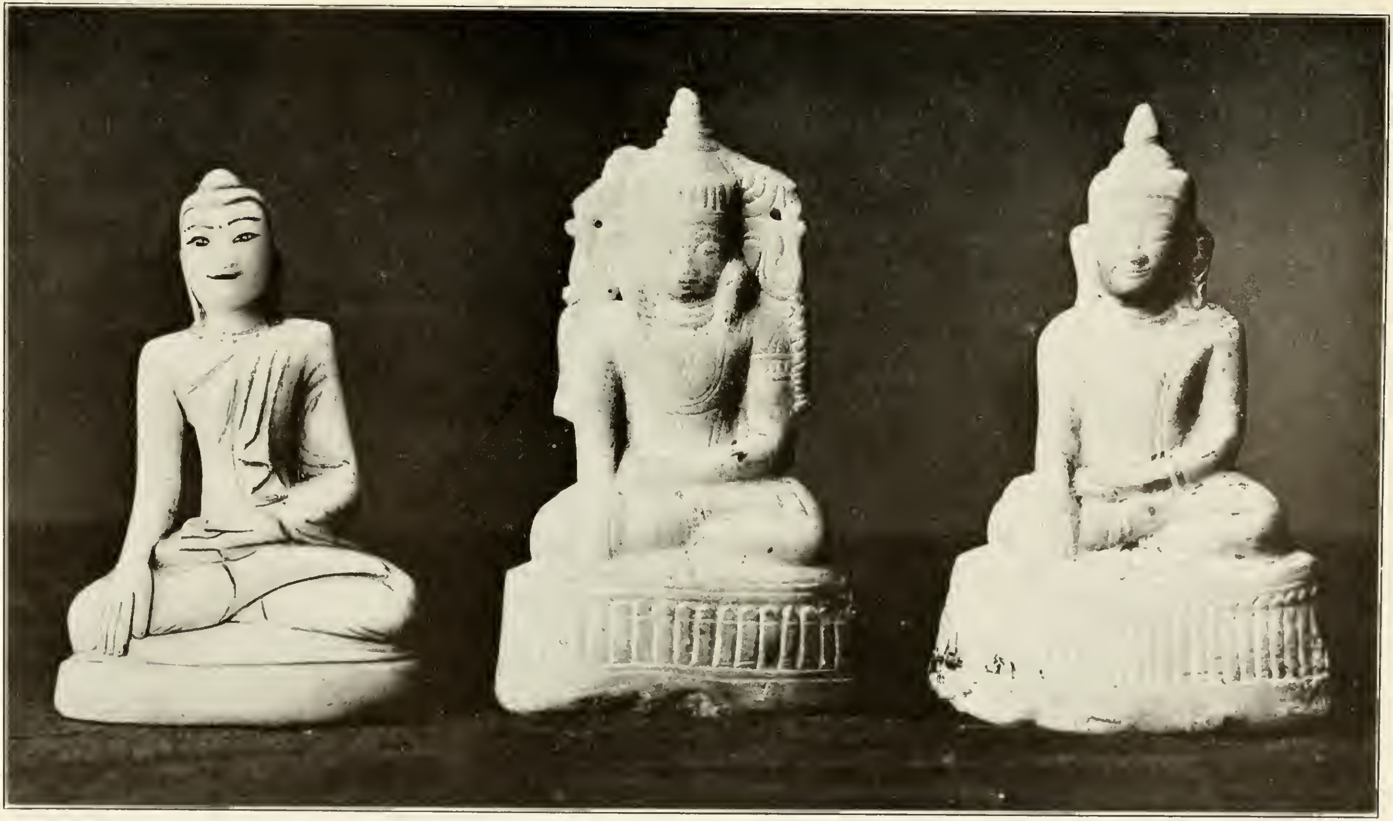
WOODEN BUDDHA AND GARUDA FROM LAOS

FOR EXPLANATION OF PLATE SEE PAGE 134



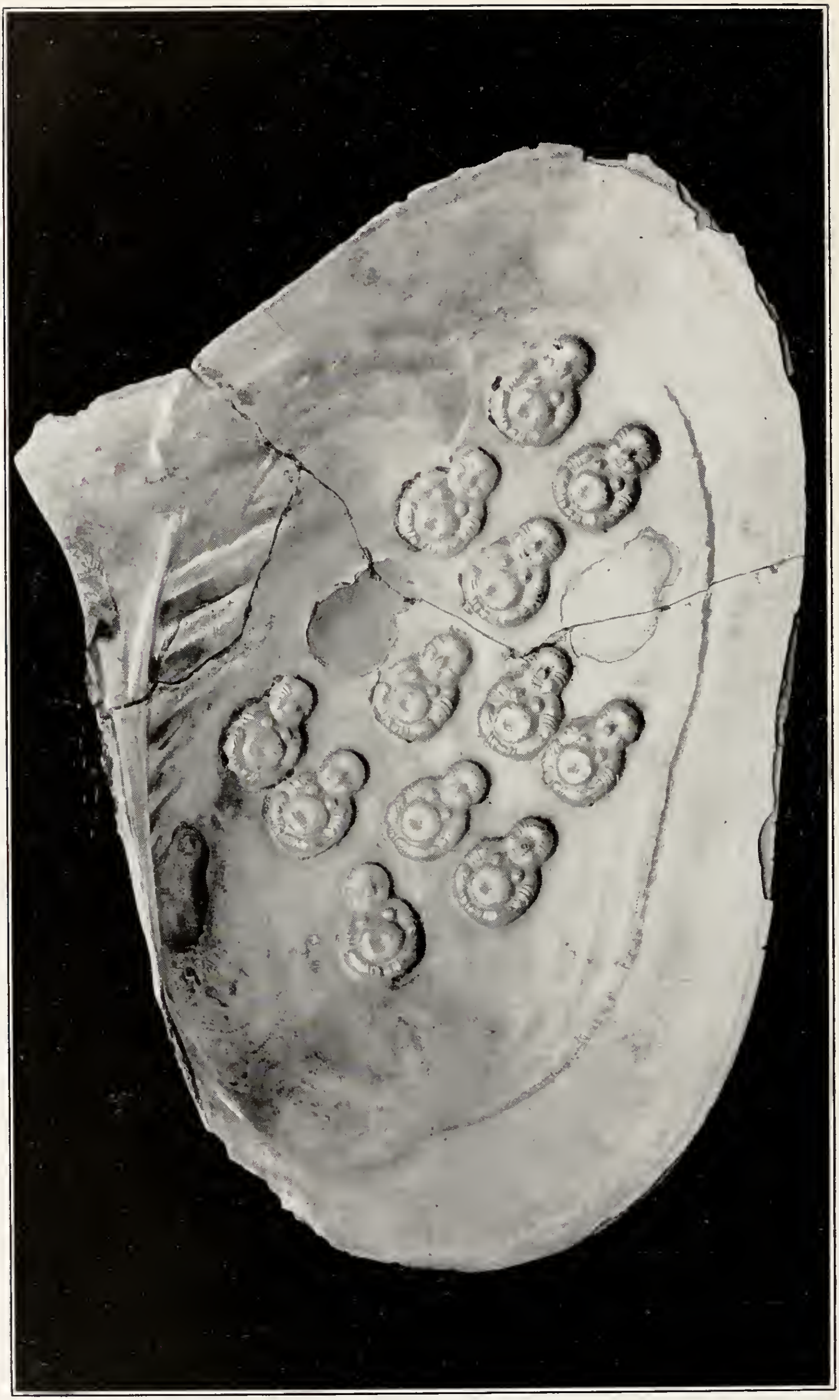
BRONZE BUDDHA OR BODHISATTVA (LEFT); BRONZE BUDDHA ON CHAIR (CENTER); BRONZE BUDDHA FROM LAOS (RIGHT)

FOR EXPLANATION OF PLATE SEE PAGE 136



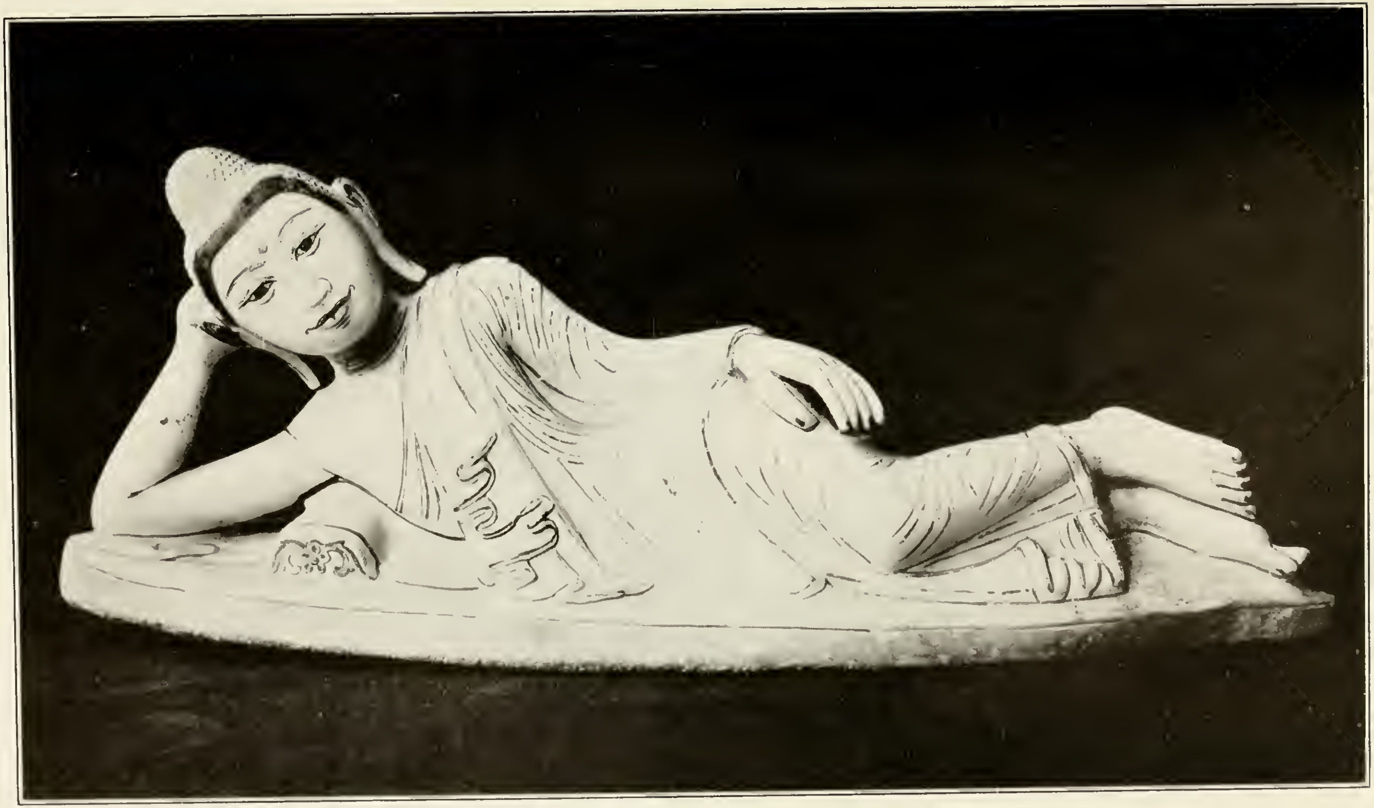
Marble Buddha from Burma (left); Alabaster Buddha (center); Alabaster Buddha from Burma (right)

For explanation of plate see page 137



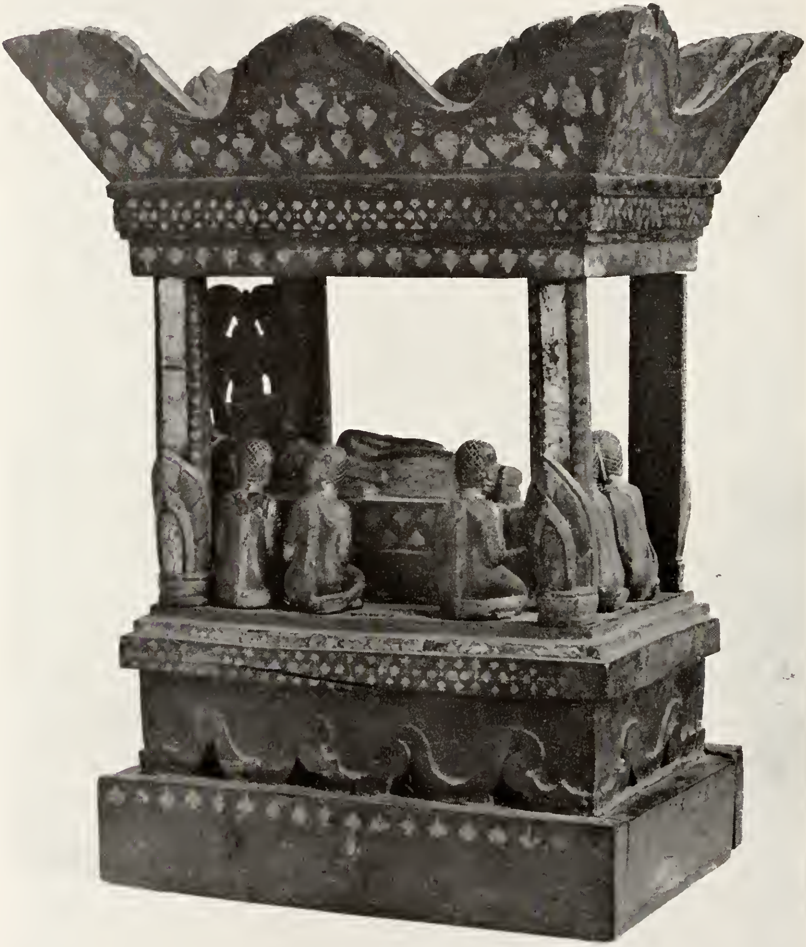
BUDDHA FIGURINES ON CLAM SHELL FROM CHINA

FOR EXPLANATION OF PLATE SEE PAGE 142



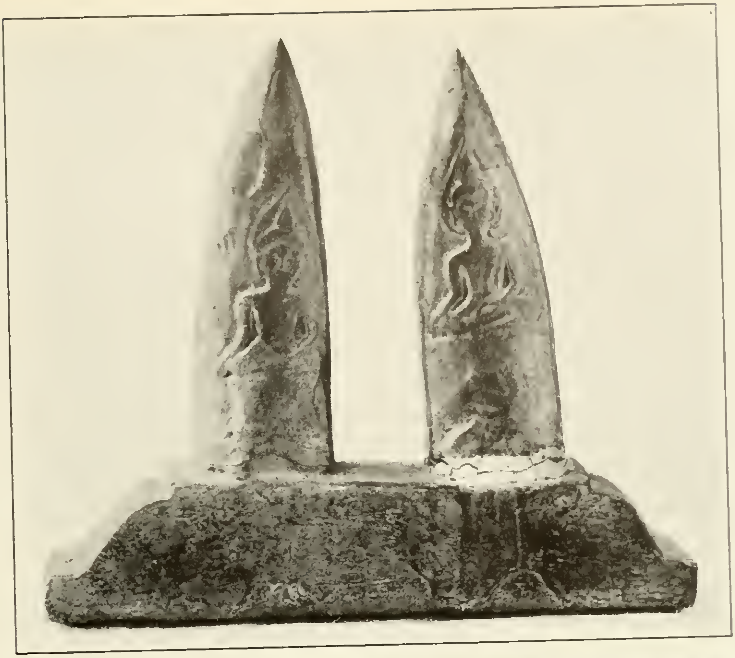
Alabaster Buddha Entering Nirvana, from India

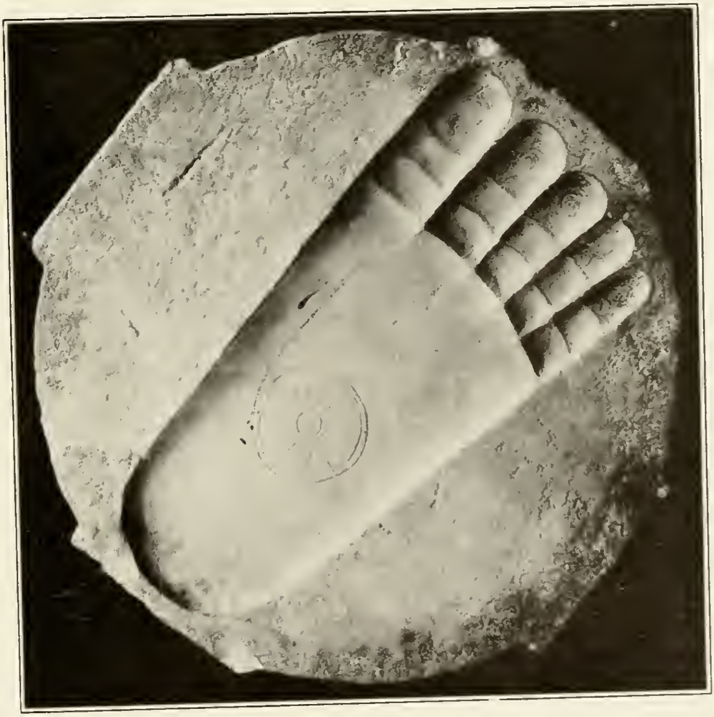
For explanation of plate see page 142



WOODEN BUDDHA ENTERING NIRVANA, FROM LAOS

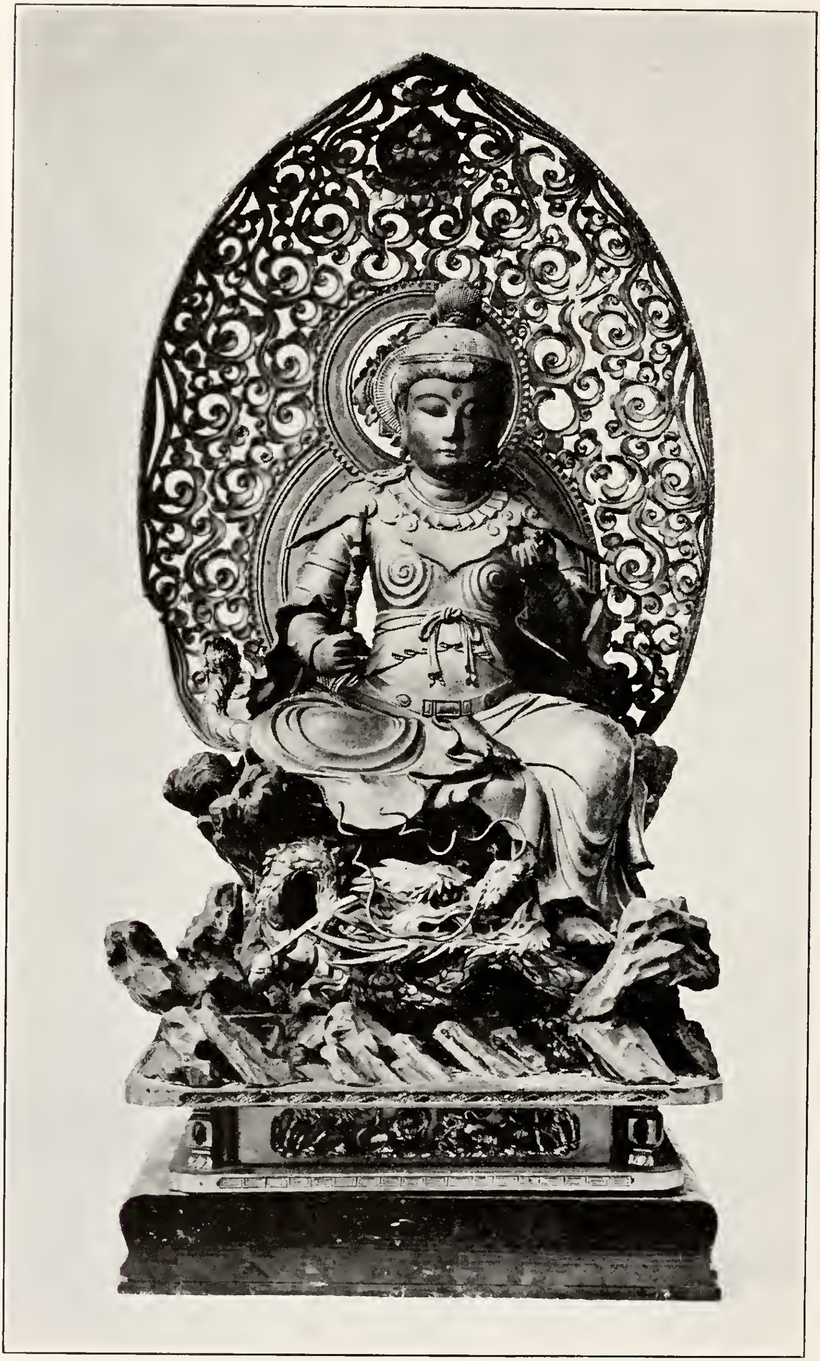
FOR EXPLANATION OF PLATE SEE PAGE 142





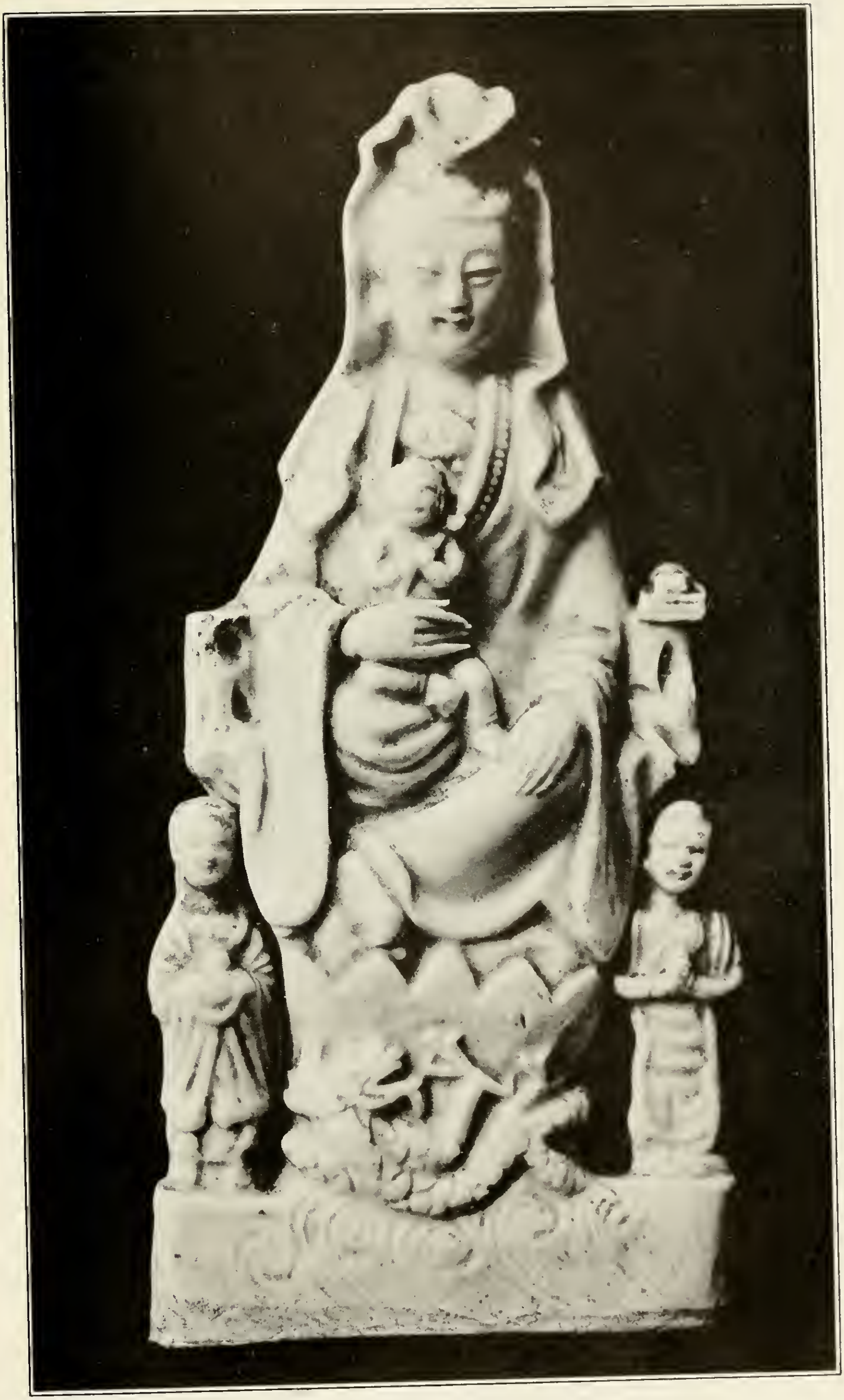
BRONZE HORNS OF BUDDHA (UPPER); CAST OF BUDDHA'S FOOTPRINT, FROM INDIA (LOWER)

FOR EXPLANATION OF PLATE SEE PAGE 143



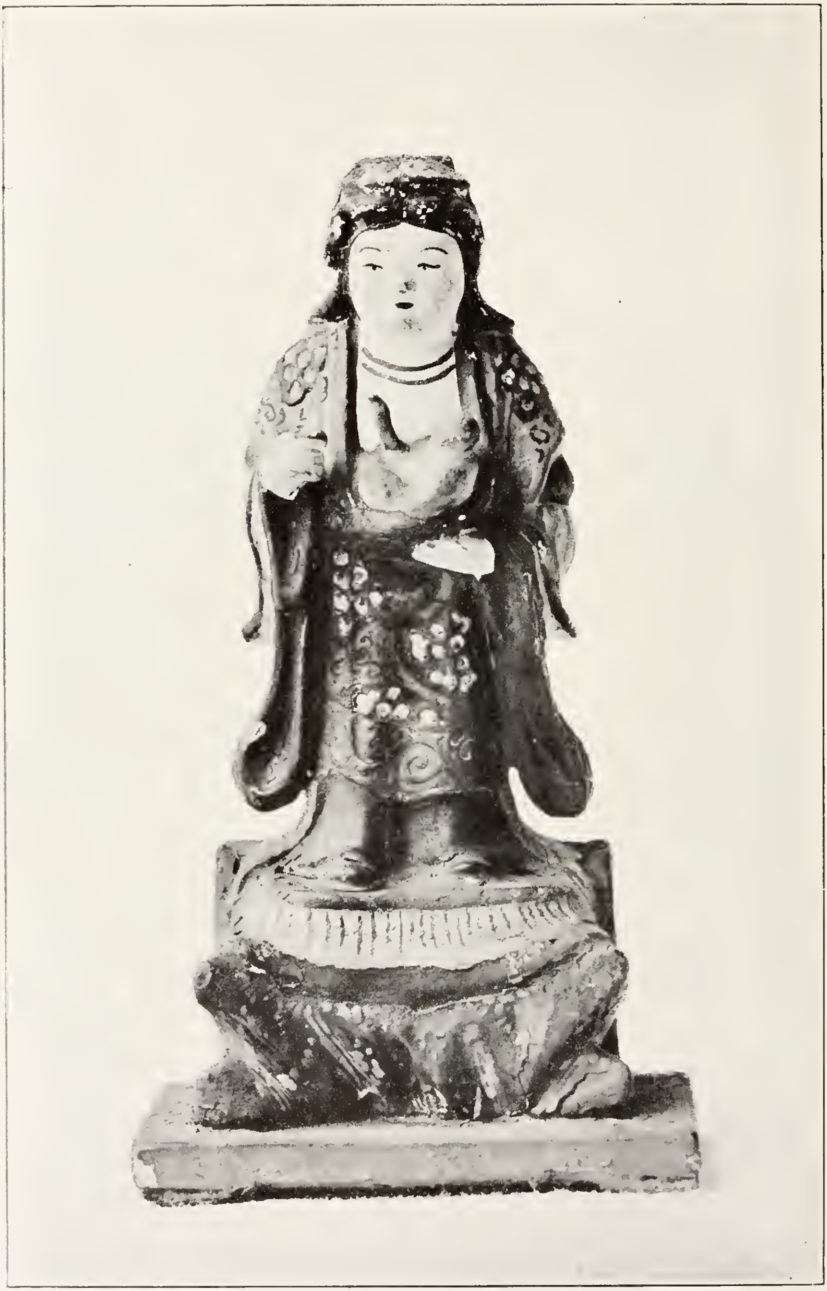
WOODEN AMITABHA, FROM JAPAN

FOR EXPLANATION OF PLATE SEE PAGE 144



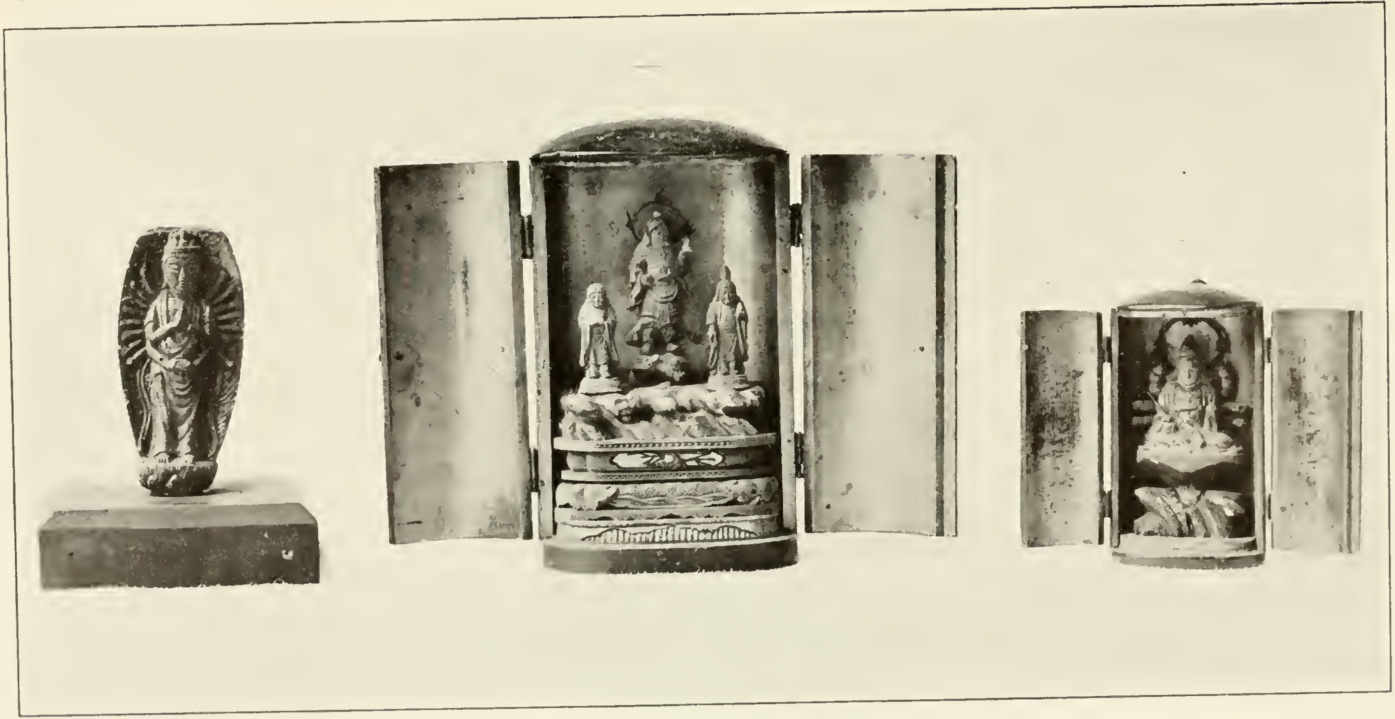
PORCELAIN KUAN-YIN FROM CHINA

FOR EXPLANATION OF PLATE SEE PAGE 145



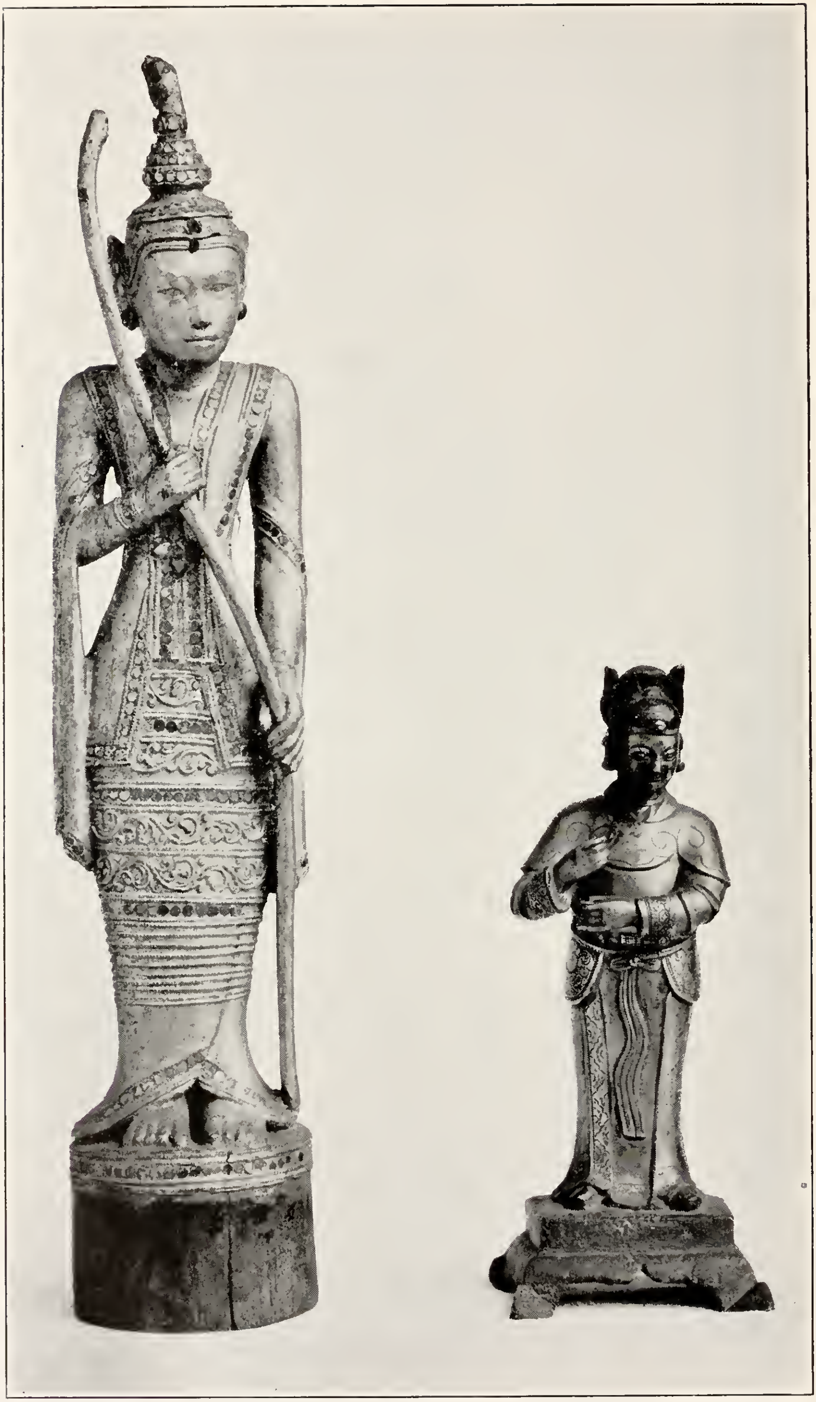
Wooden Kuannon from Kobe, Japan

For explanation of plate see page 145



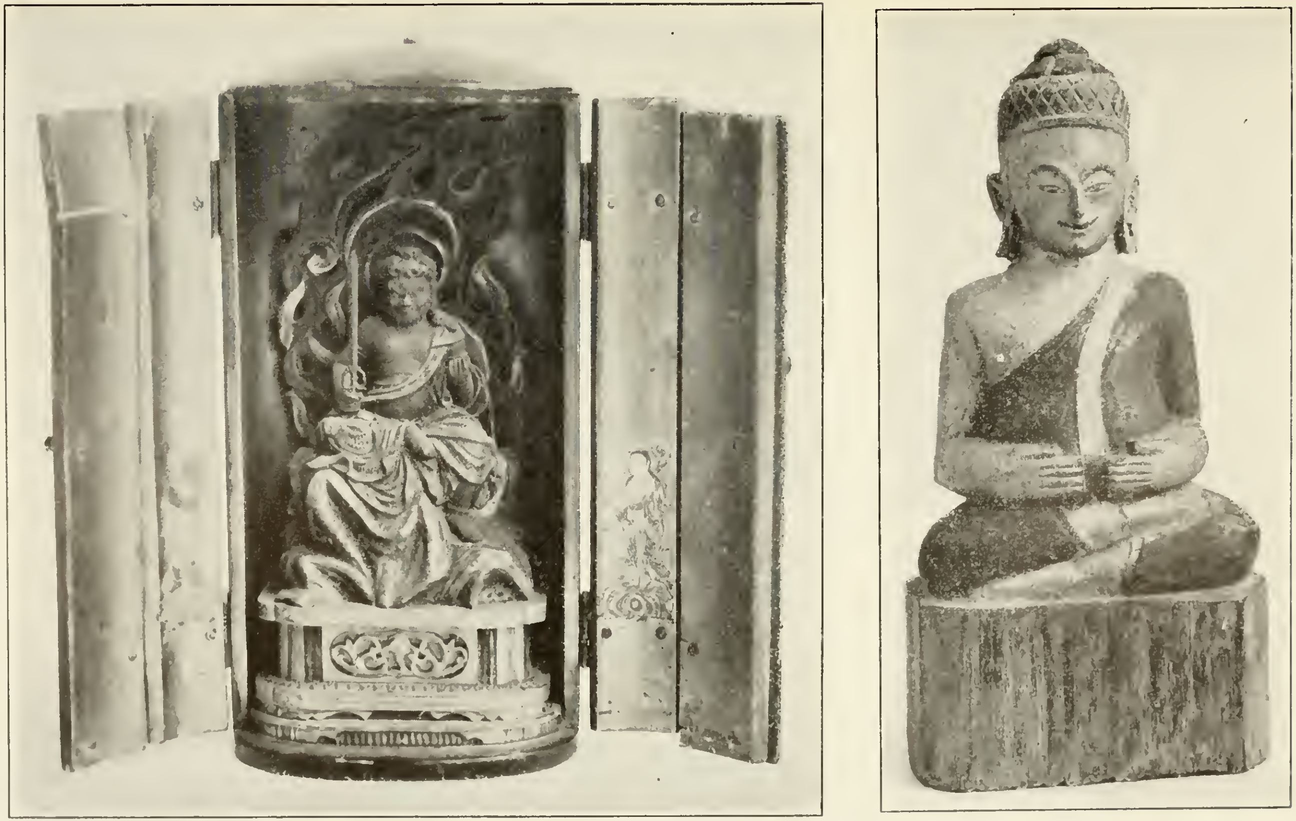
Clay Thousand-handed Kuannon (left); Sandalwood Kuanti (center); and Kuannon in Shrine (right)

For explanation of plate see pages 145 and 146



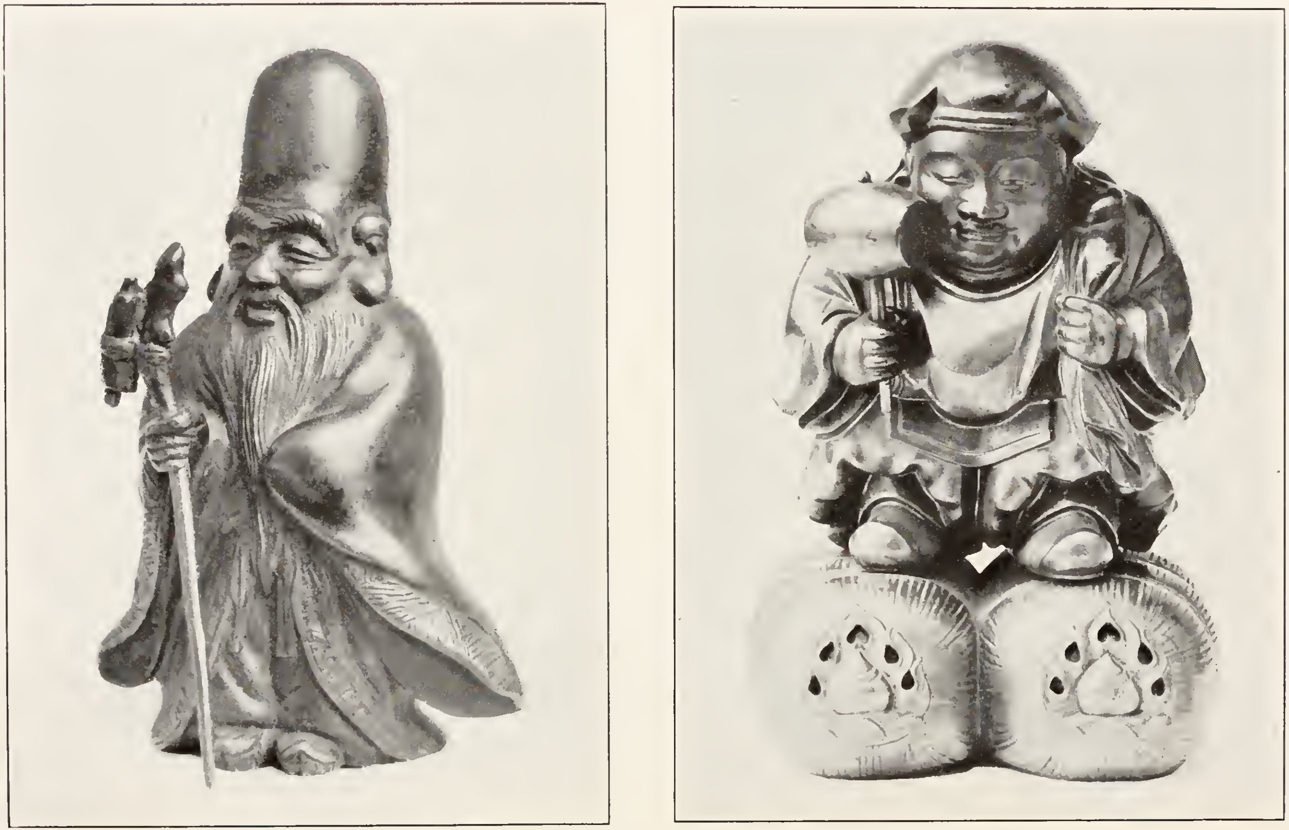
WOODEN BODHISATTVA (LEFT); BRONZE BODHISATTVA (RIGHT)

FOR EXPLANATION OF PLATE SEE PAGE 147



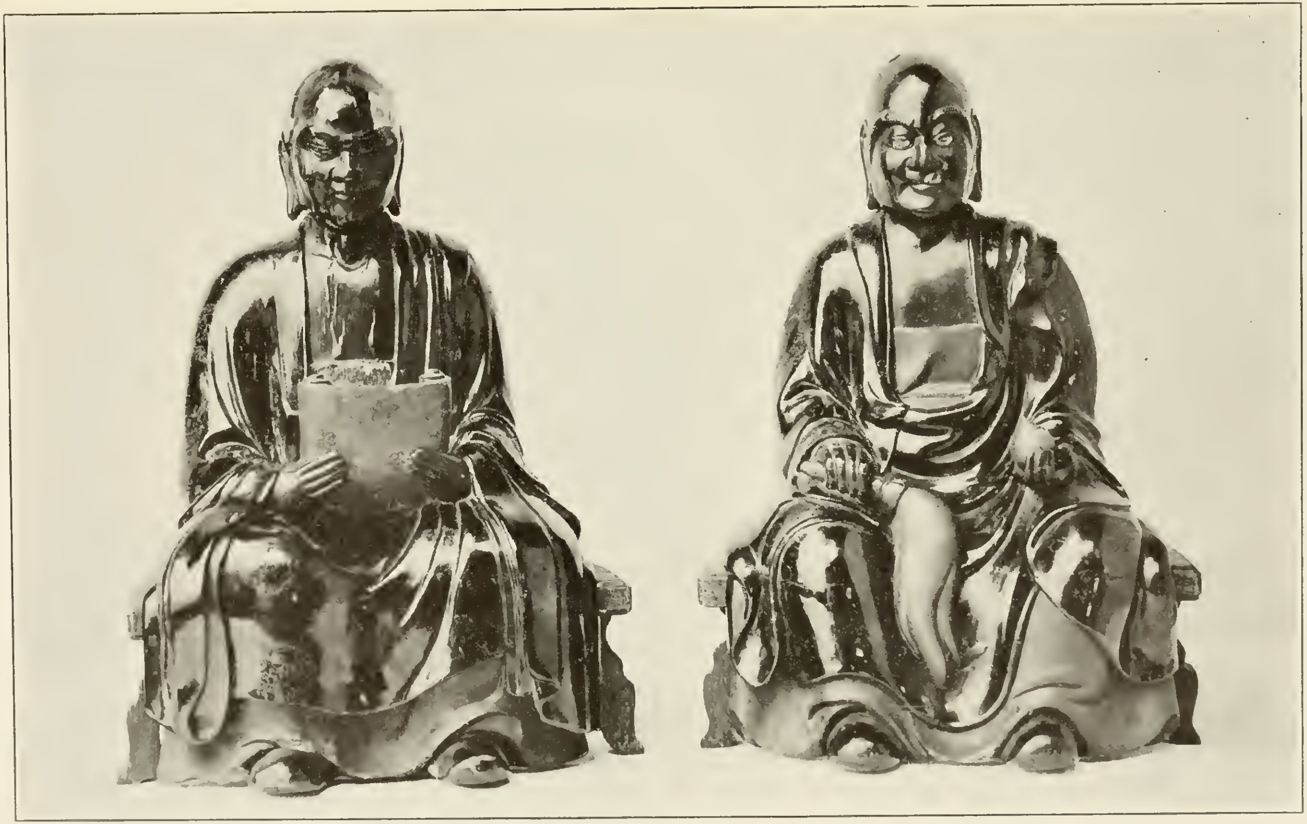
FUDO IN SHRINE (LEFT); WOODEN FIGURE OF MAHA UPAKUT (RIGHT)

FOR EXPLANATION OF PLATE SEE PAGES 148 AND 150



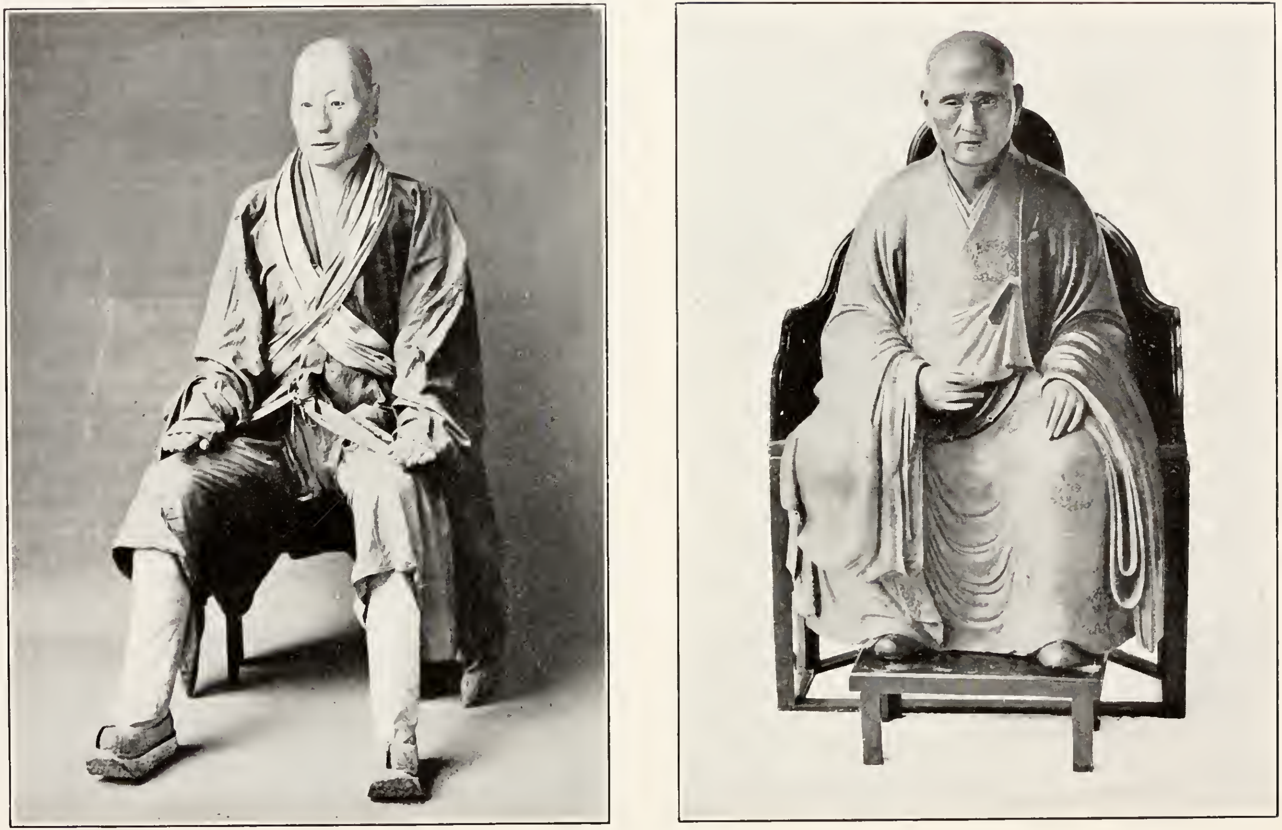
BRONZE FUKUROKOJU (LEFT); WOODEN DAIKOKU (RIGHT)

FOR EXPLANATION OF PLATE SEE PAGE 151



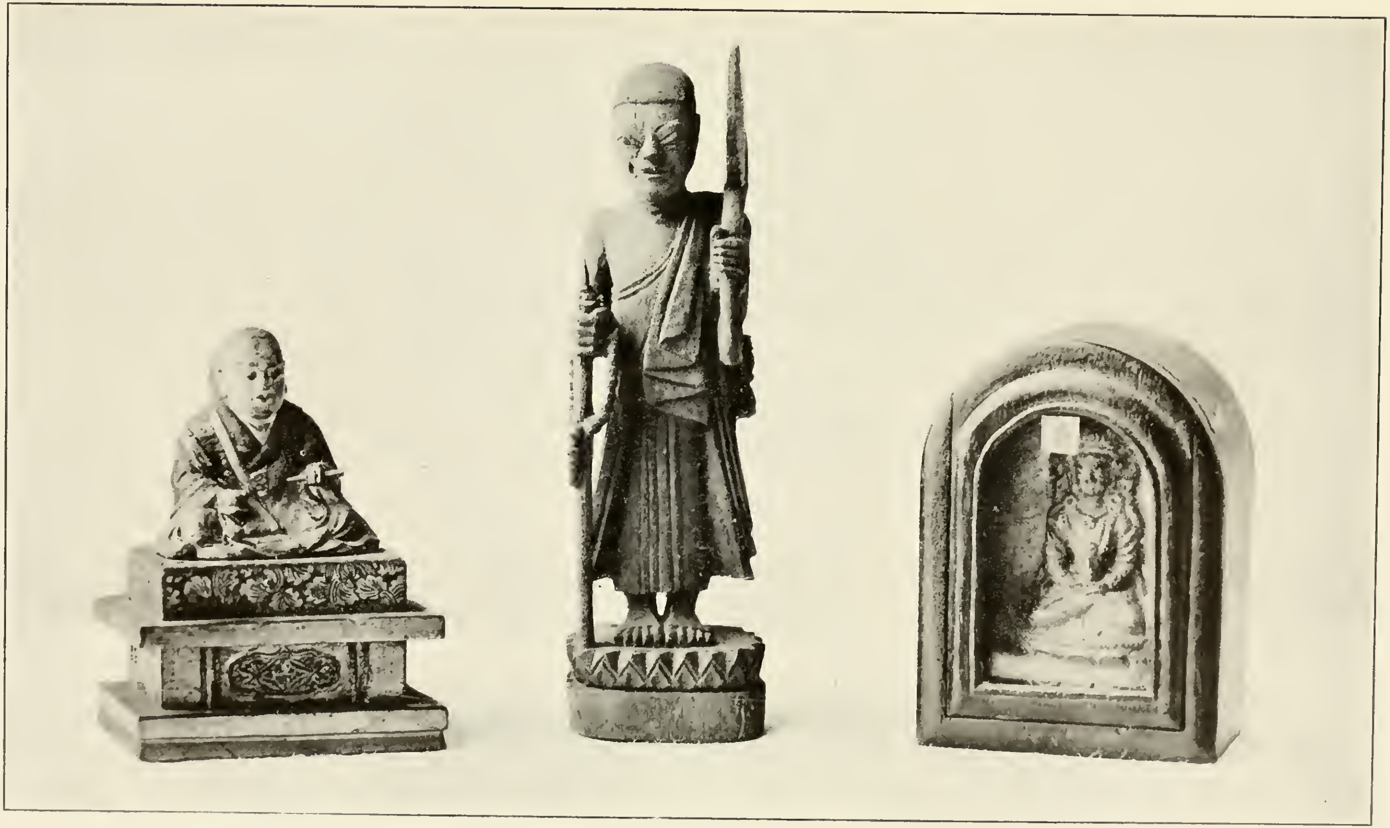
Wooden Arhats from Tokyo, Japan

For explanation of plate see page 154



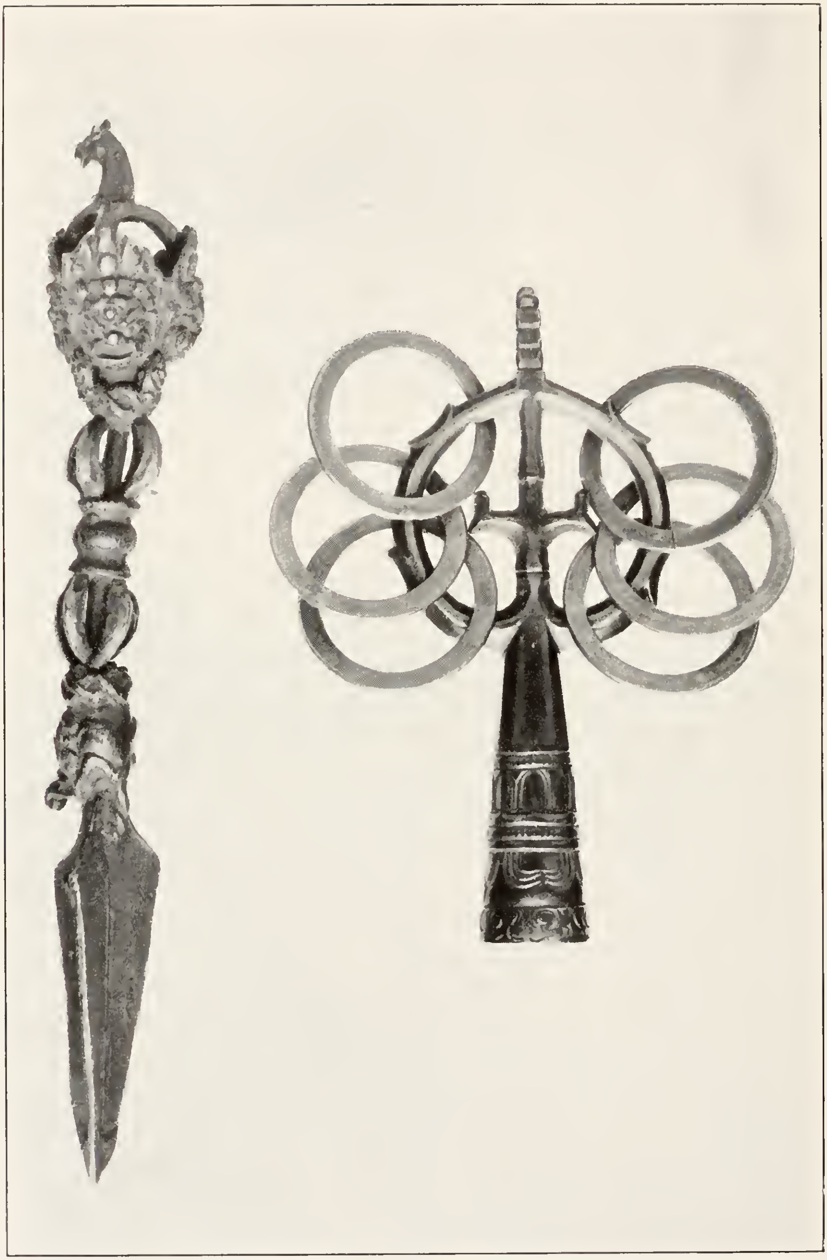
Wooden Chinese Buddhist Ecclesiastic (left); Wooden Buddhist Ecclesiastic in Ceremonial Robes (right)

For explanation of plate see page 155



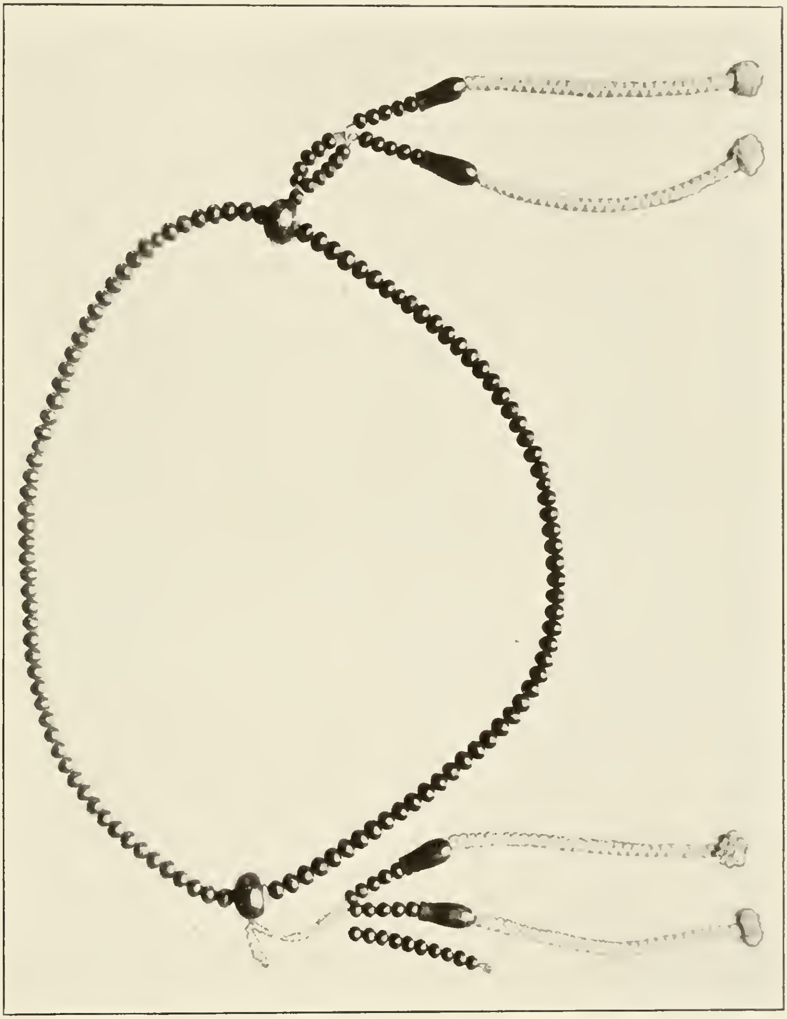
Buddhist Priest in Ceremonial Dress (left); Buddhist Priest with Outfit (center); and Buddha from Tibet (right)

For explanation of plate see pages 155 and 156



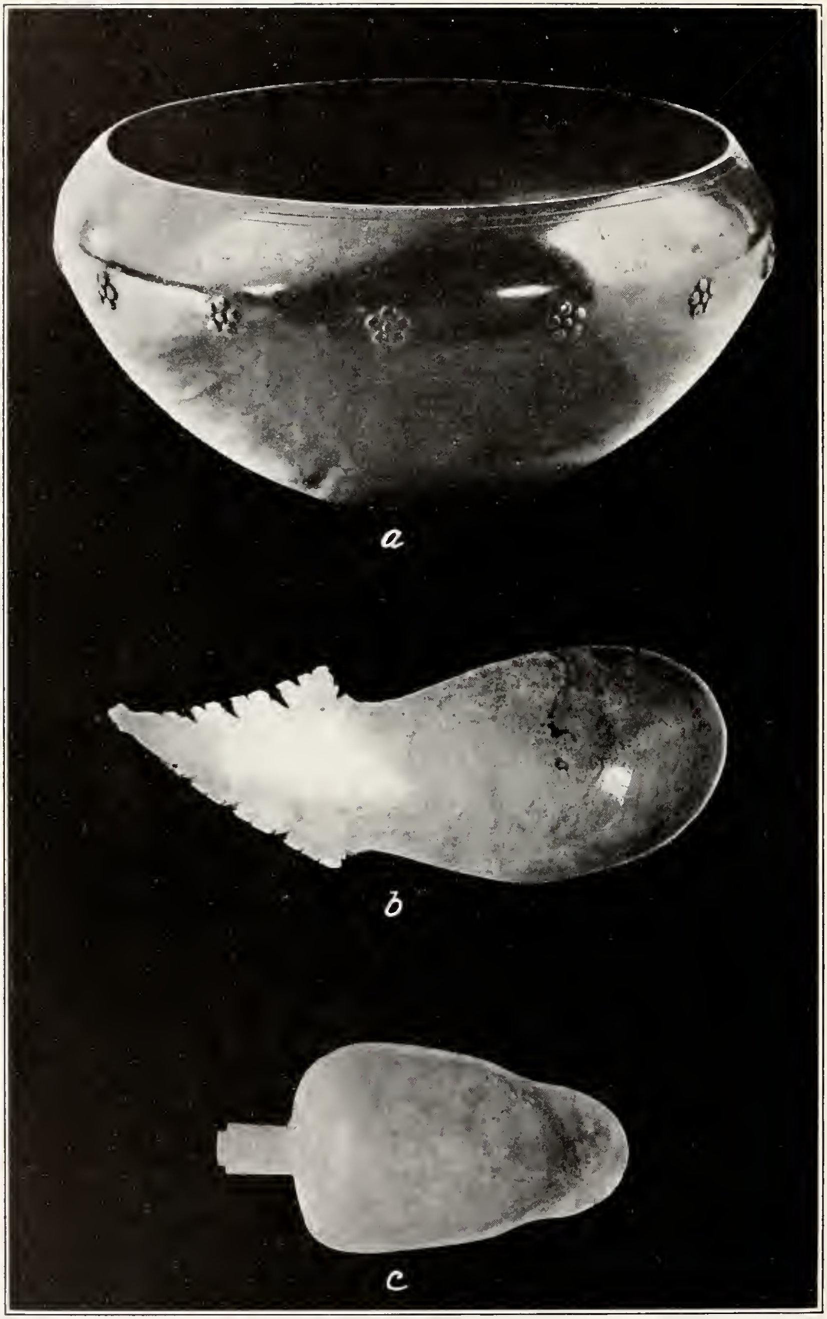
BRONZE VAJRA-DAGGER (LEFT); BRASS TIP OF MENDICANT'S STAFF (RIGHT)

FOR EXPLANATION OF PLATE SEE PAGES 157 AND 158



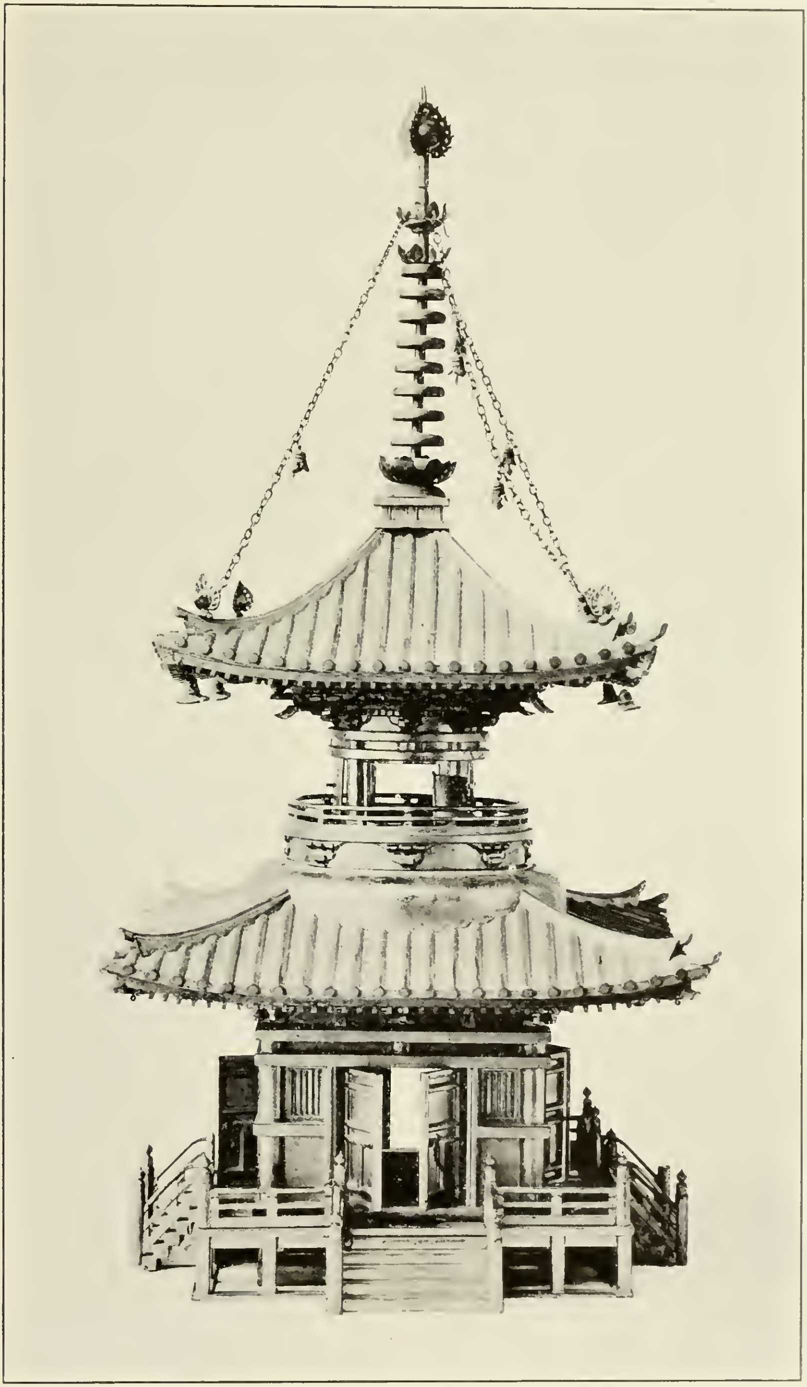
CHERRYWOOD JAPANESE ROSARY, FROM JAPAN

FOR EXPLANATION OF PLATE SEE PAGE 163



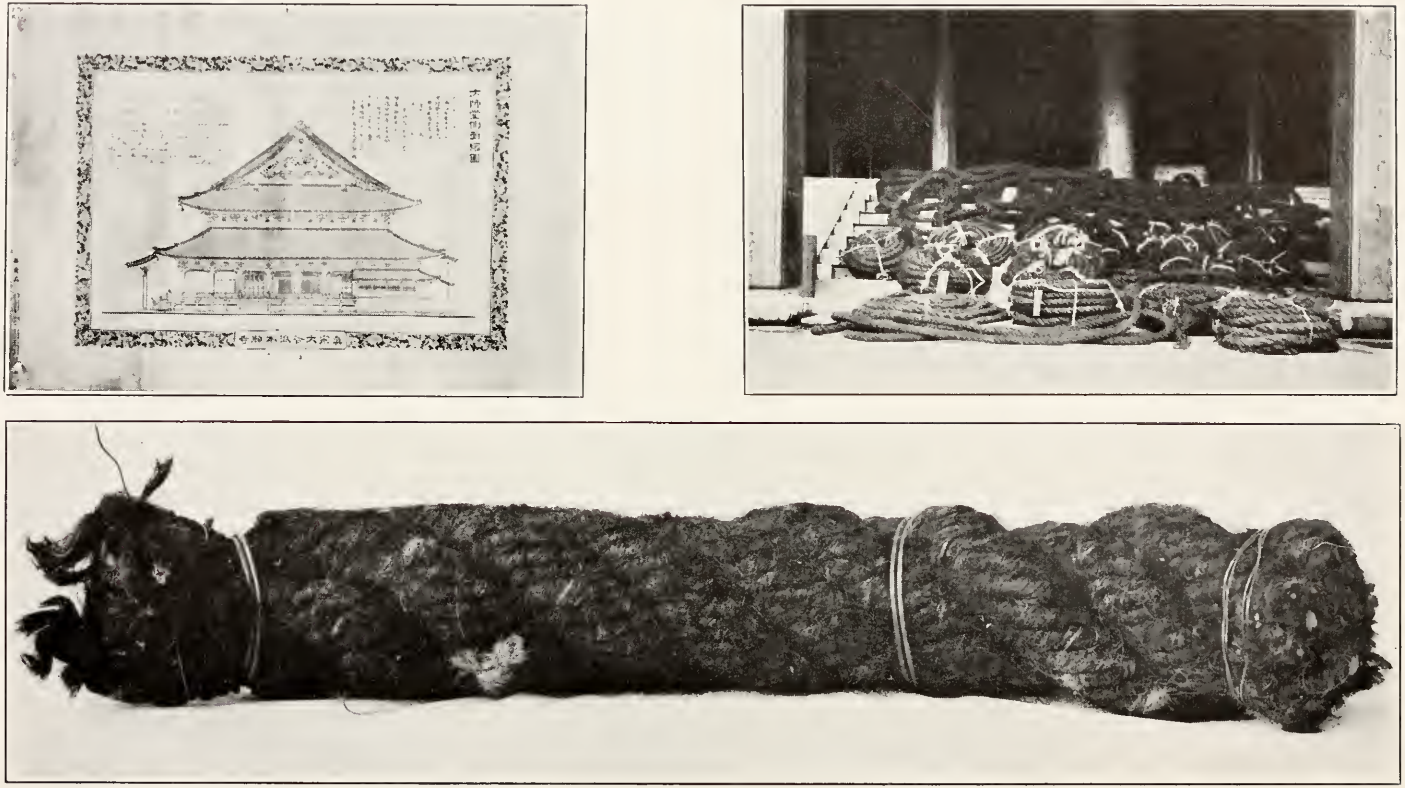
Bronze Begging Bowl (*a*); Shell and Alabaster Rice Spoons of Buddhist Monks (*b* and *c*)

For explanation of plate see pages 163 and 164



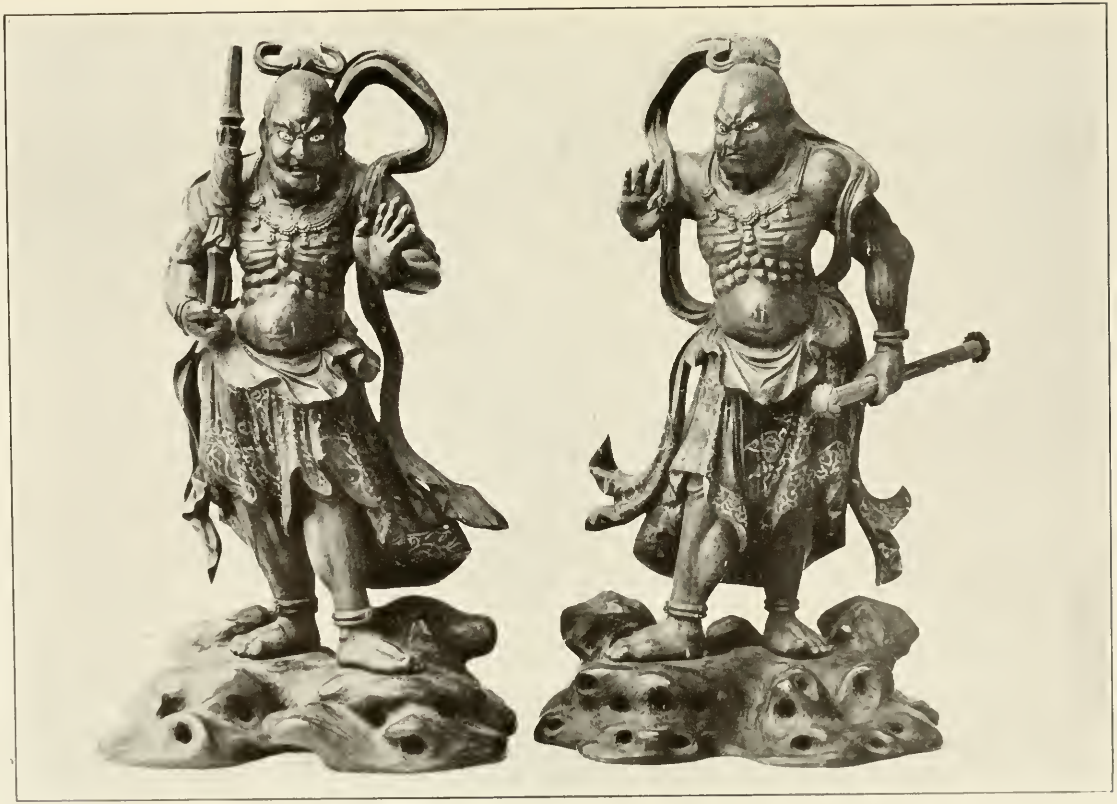
Model of a Wooden Pagoda from Japan

For explanation of plate see page 166



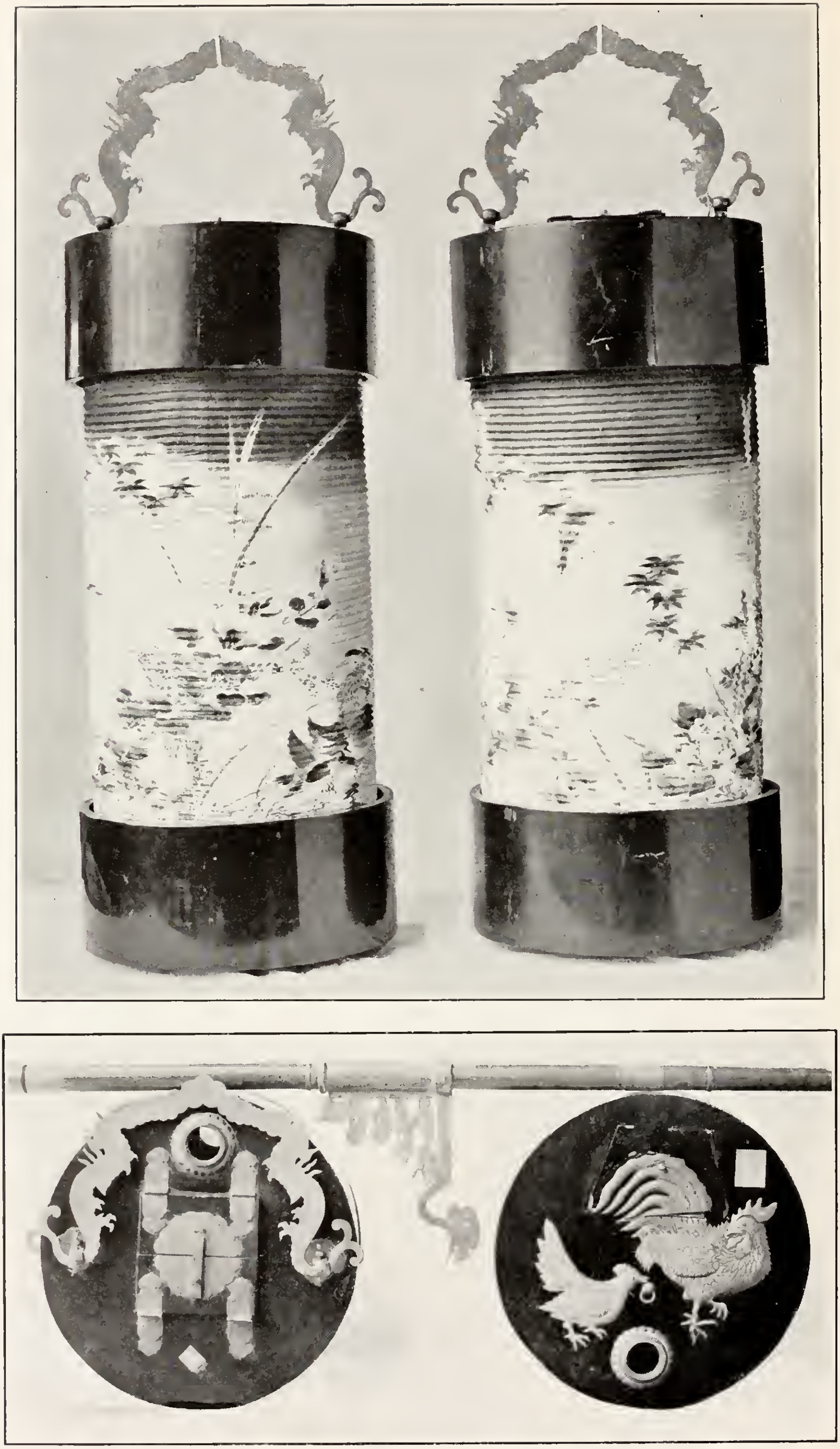
Print Showing Plan of the Temple Hongwanji (upper left); Photograph of Ropes Made of Human Hair (upper right); Section of Human Hair Rope (lower)

For explanation of plate see page 166



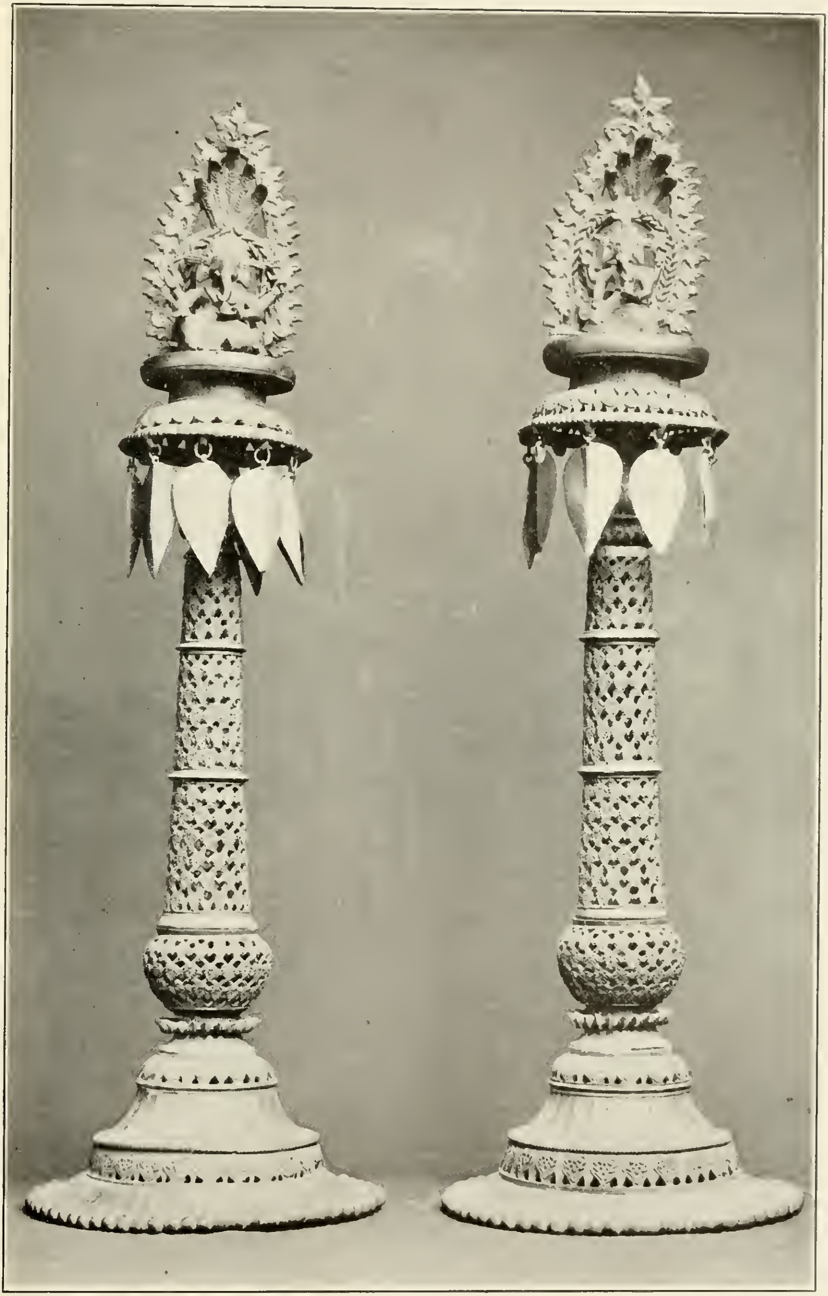
WOODEN NIOS MODELS FROM JAPAN

FOR EXPLANATION OF PLATE SEE PAGE 167



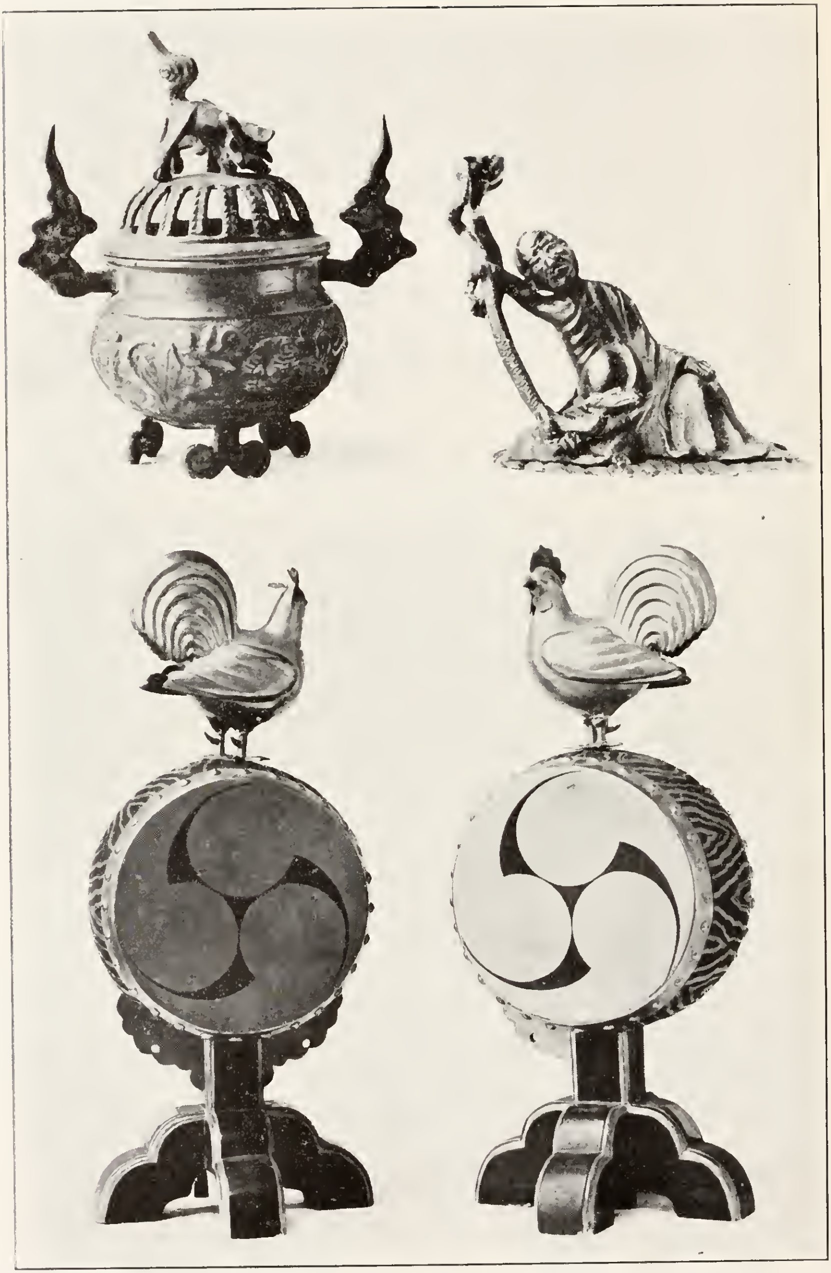
Open Temple Lanterns (upper); Closed Temple Lanterns (lower)

For explanation of plate see page 167



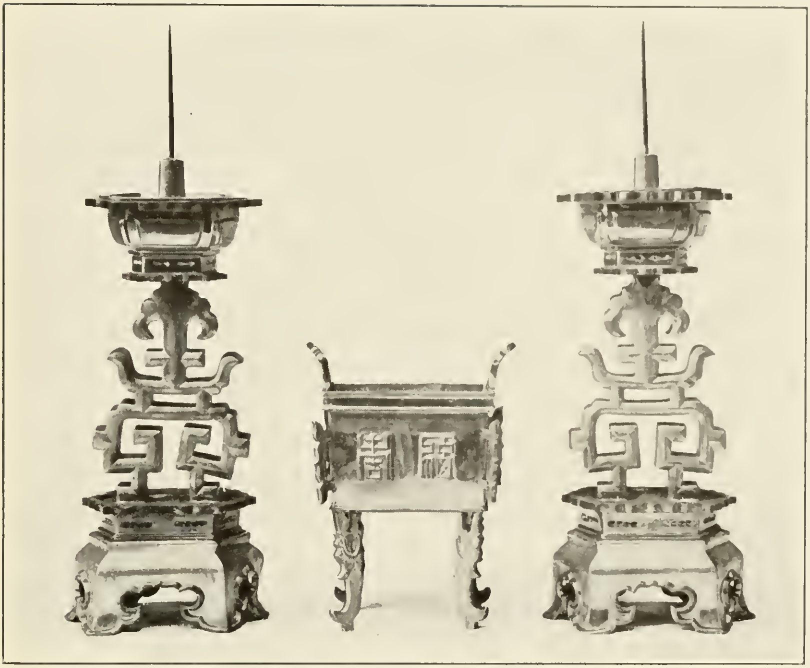
PAIR OF TEMPLE LAMPS

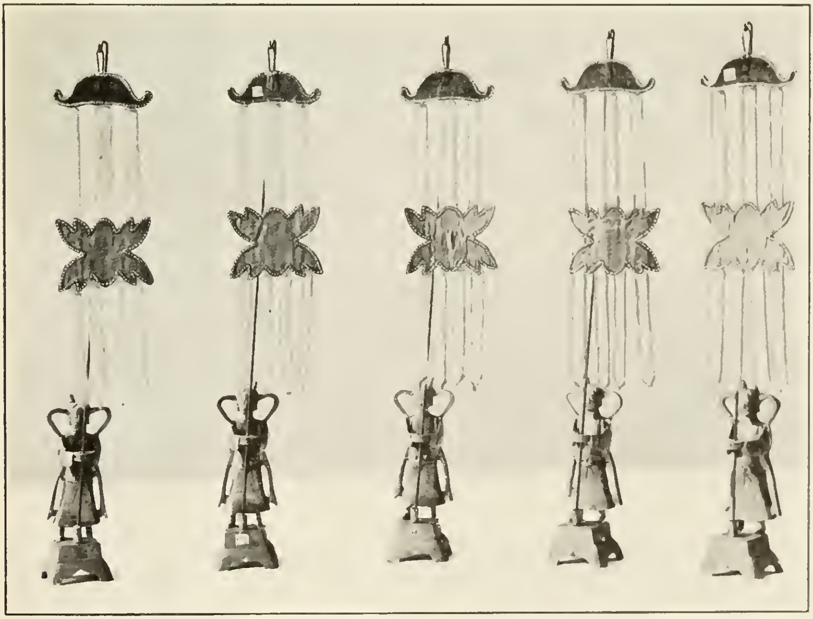
FOR EXPLANATION OF PLATE SEE PAGE 167



Bronze Censer (upper left); Bronze Candlestick (upper right); Temple Drums (lower)

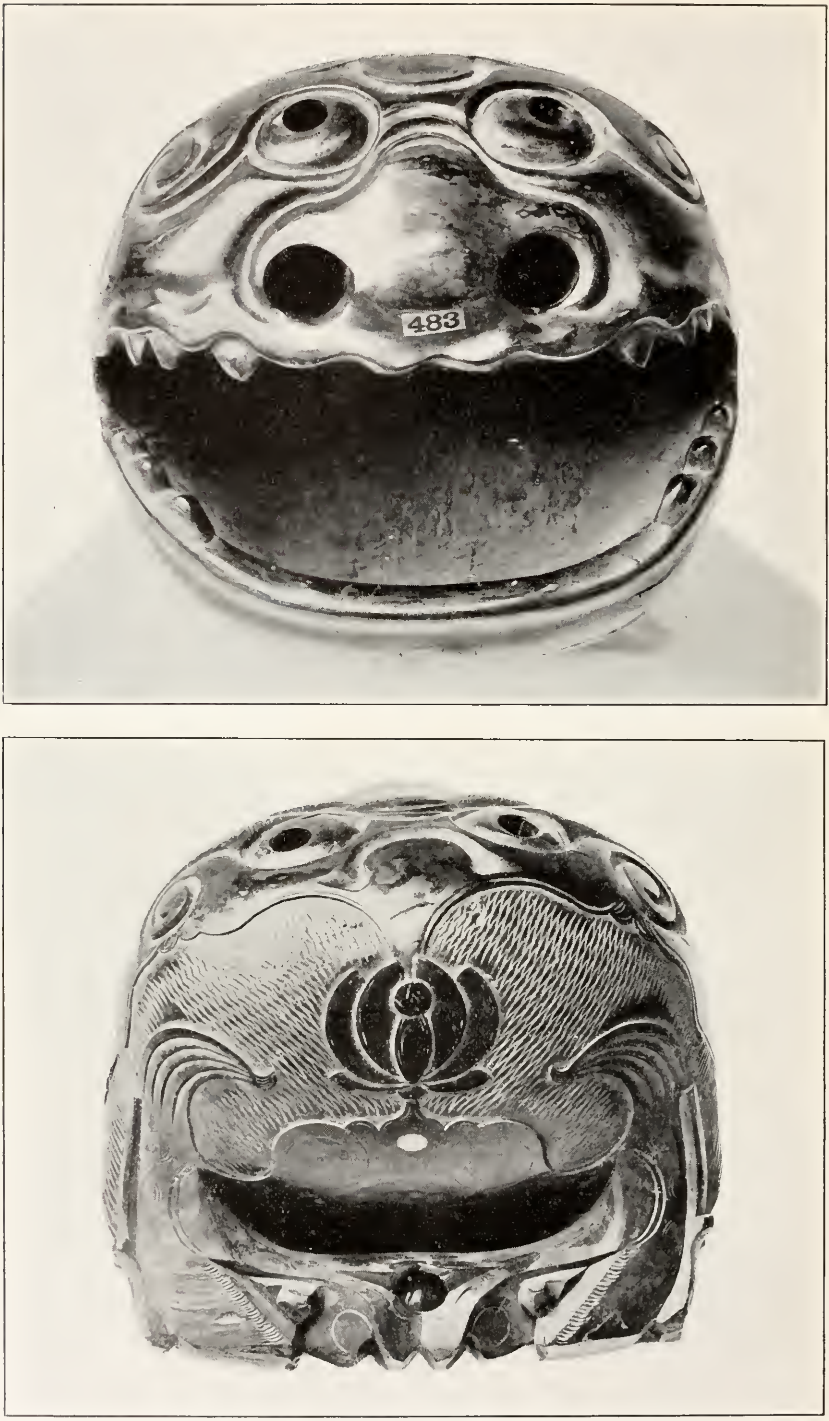
For explanation of plate see pages 168 and 172





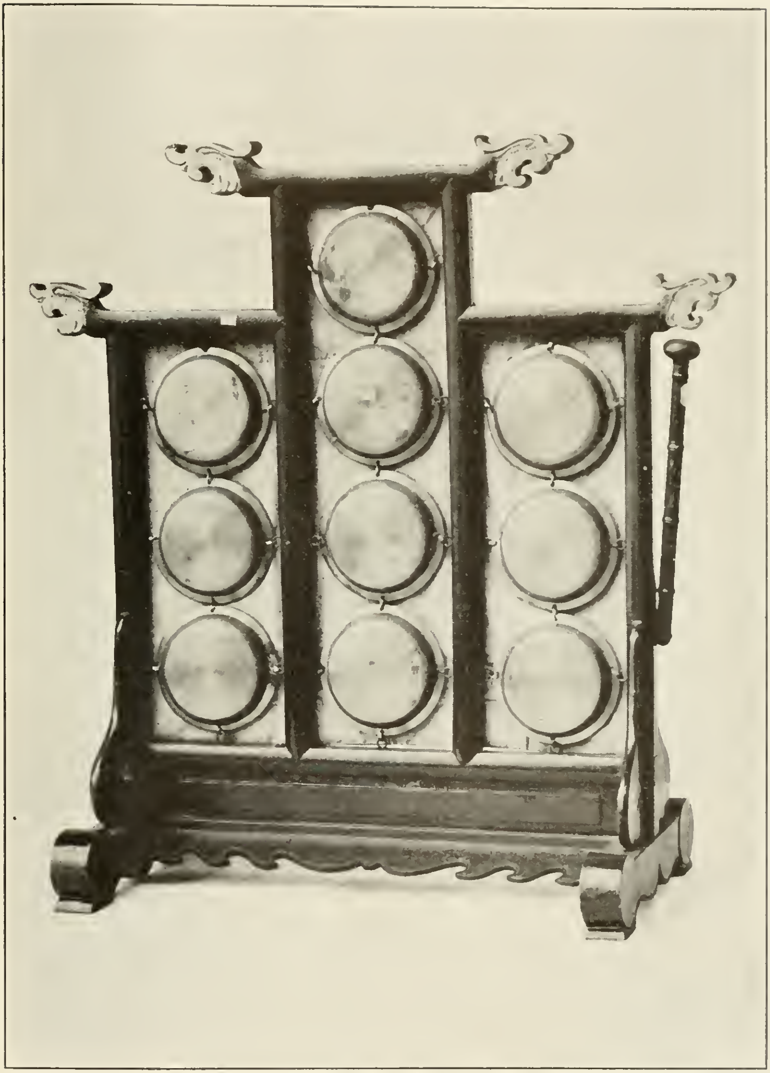
PEWTER CANDLESTICKS (UPPER LEFT AND RIGHT); PEWTER INCENSE BURNER (UPPER CENTER); PRAYER BANNERS (LOWER)

FOR EXPLANATION OF PLATE SEE PAGES 168 AND 170



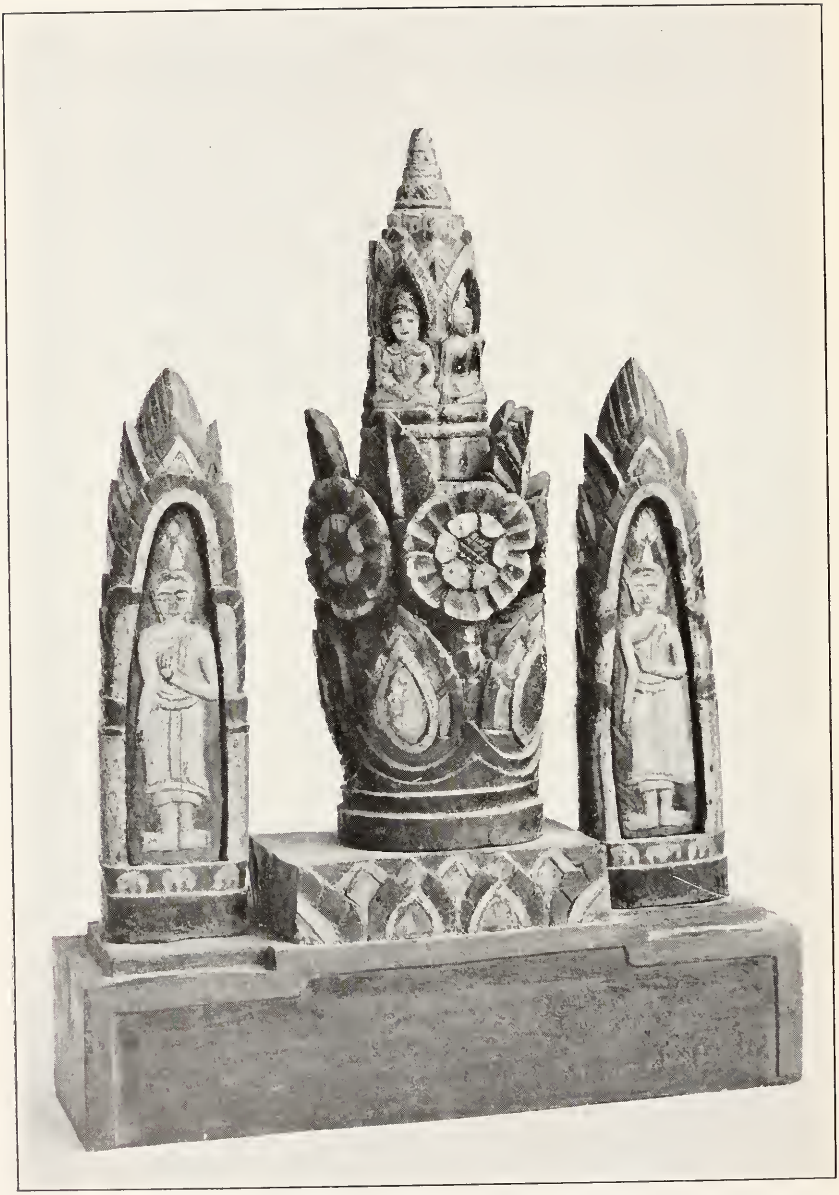
Wooden Fish, Front View (upper); Back View (lower)

For explanation of plate see page 173



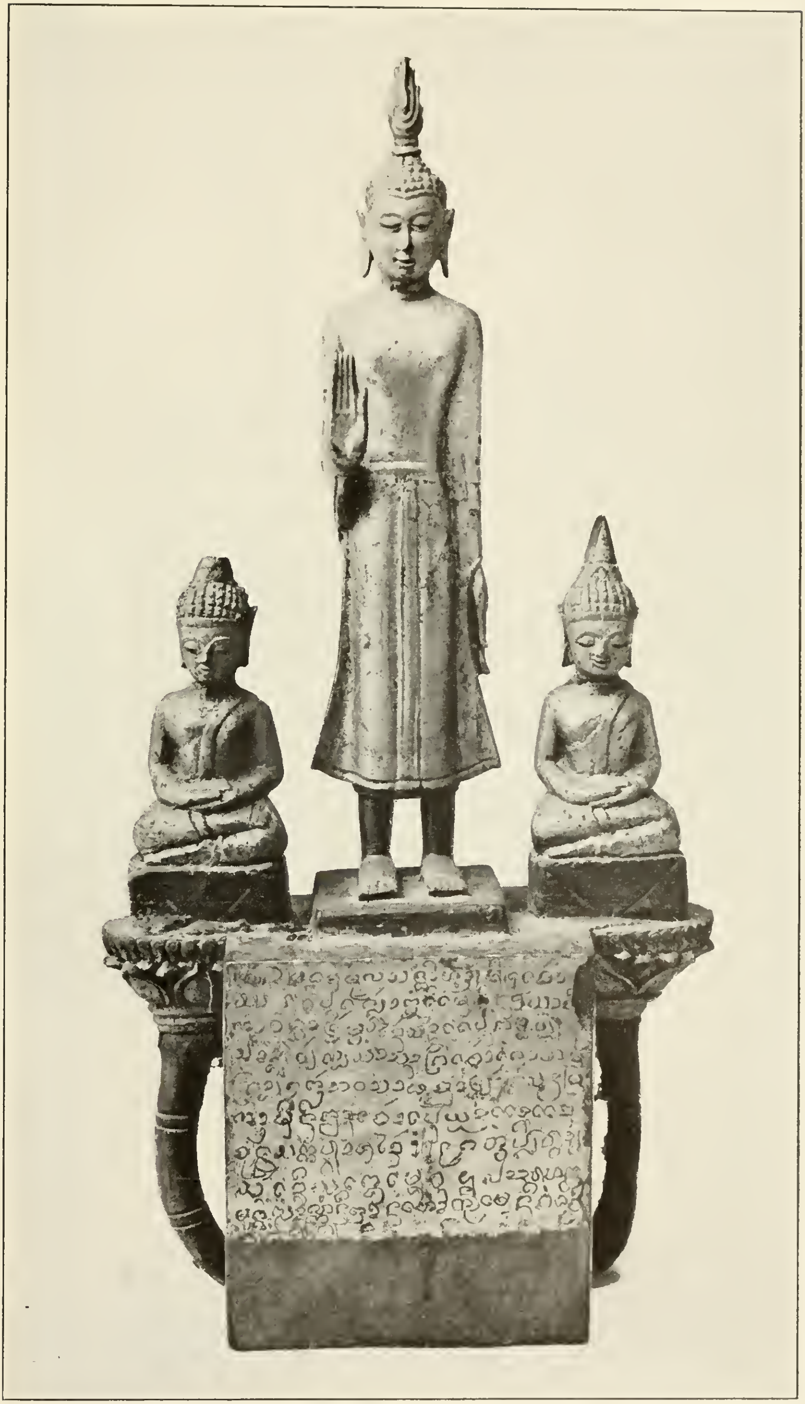
Copper Nine-toned Bell from China

For explanation of plate see page 173



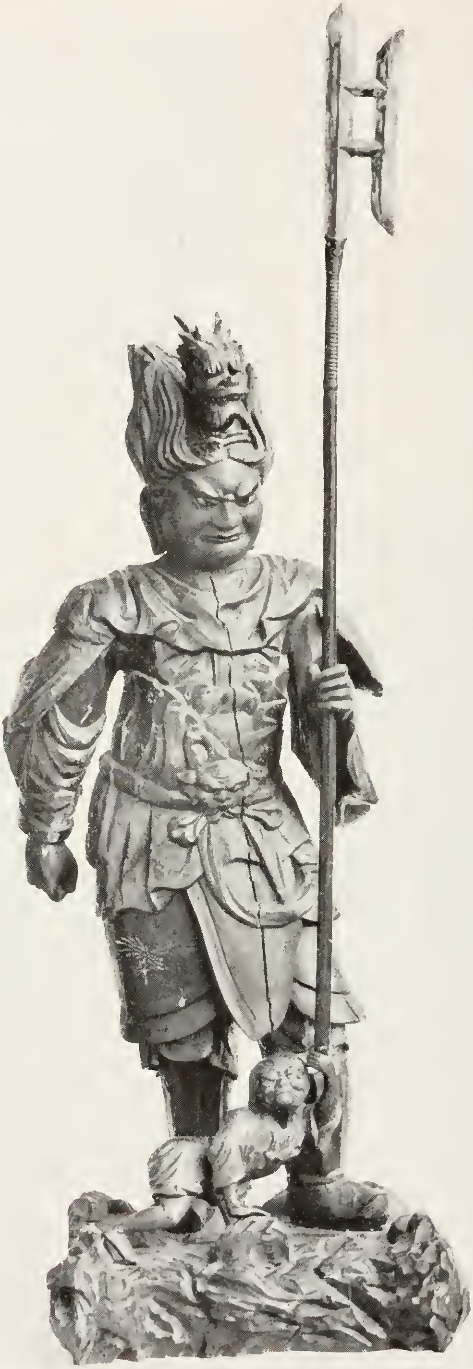
WOODEN TRIRATNA FROM LAOS

FOR EXPLANATION OF PLATE SEE PAGE 173



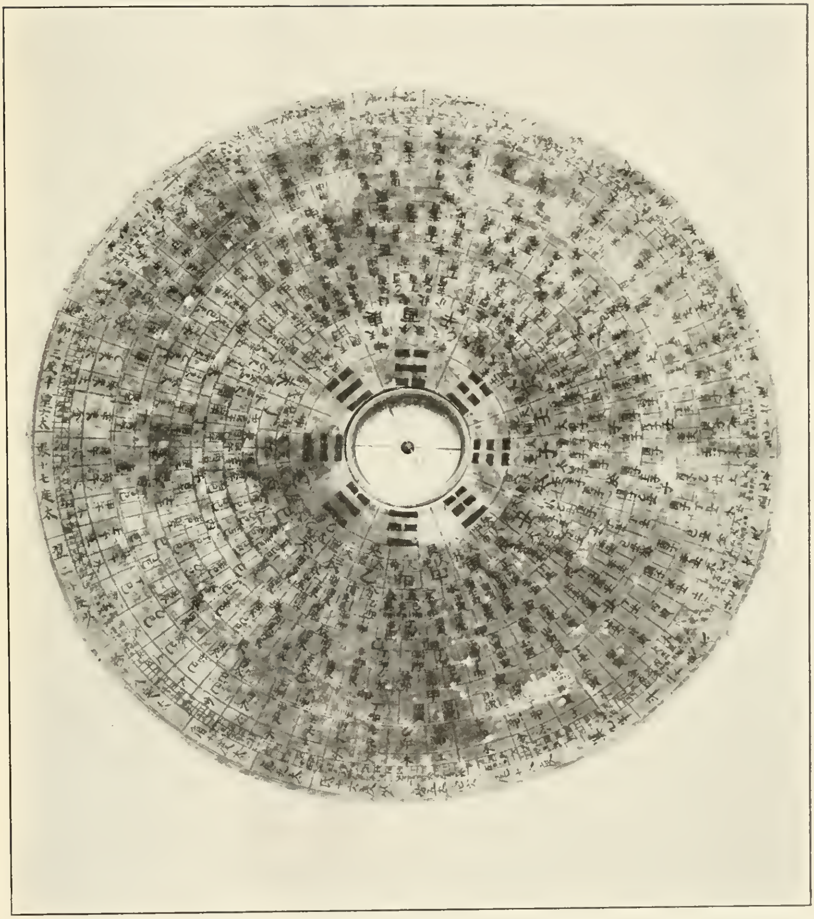
WOODEN TRIRATNA FROM LAOS

FOR EXPLANATION OF PLATE SEE PAGE 173



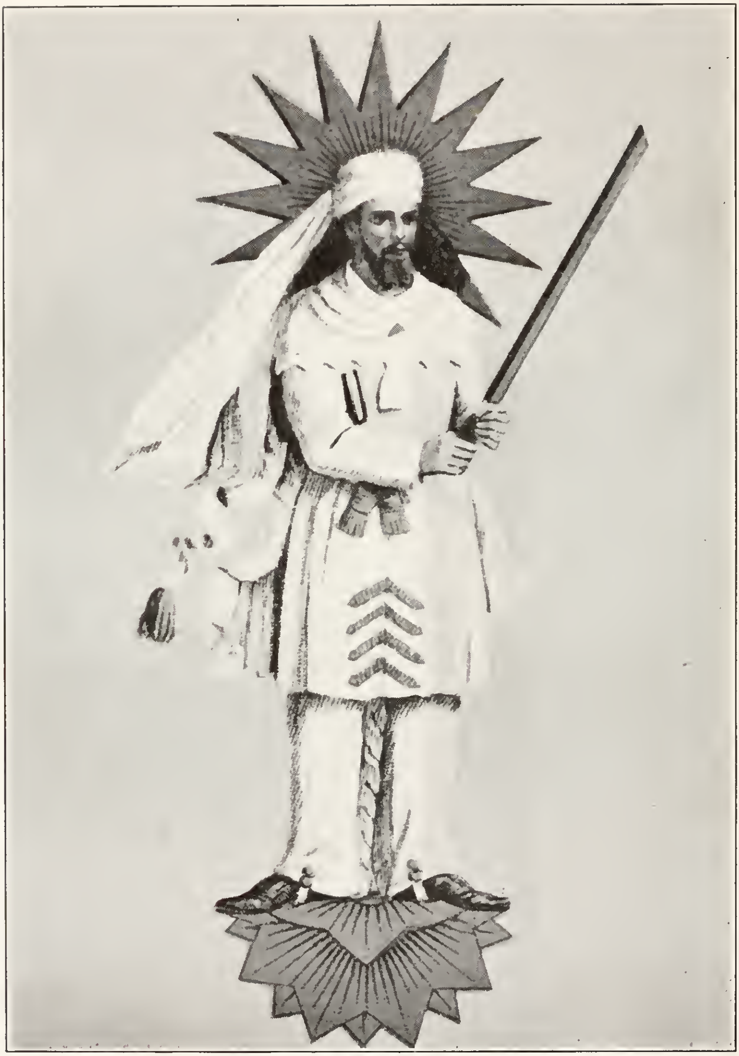
Wooden Demon-Queller from Japan

For explanation of plate see page 177



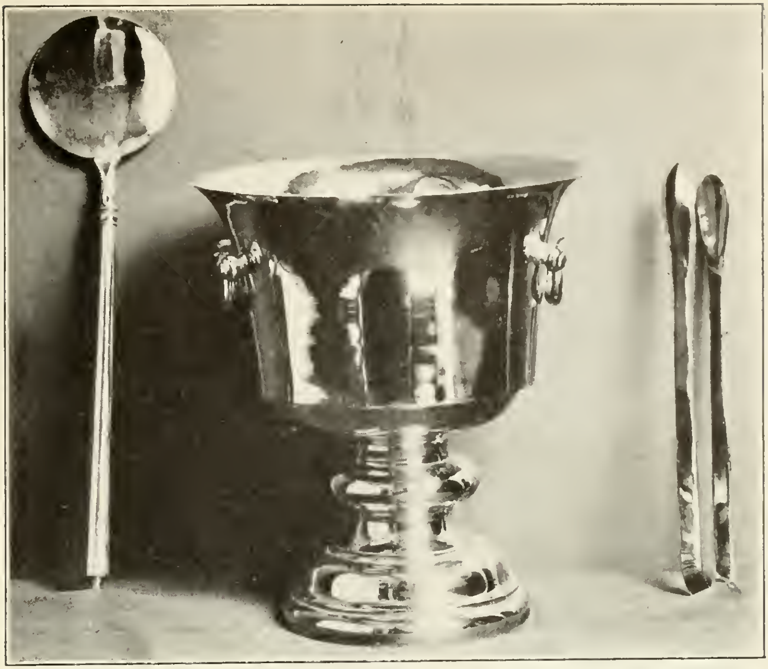
GEOMANTIC COMPASS FROM CHINA

FOR EXPLANATION OF PLATE. SEE PAGE 178



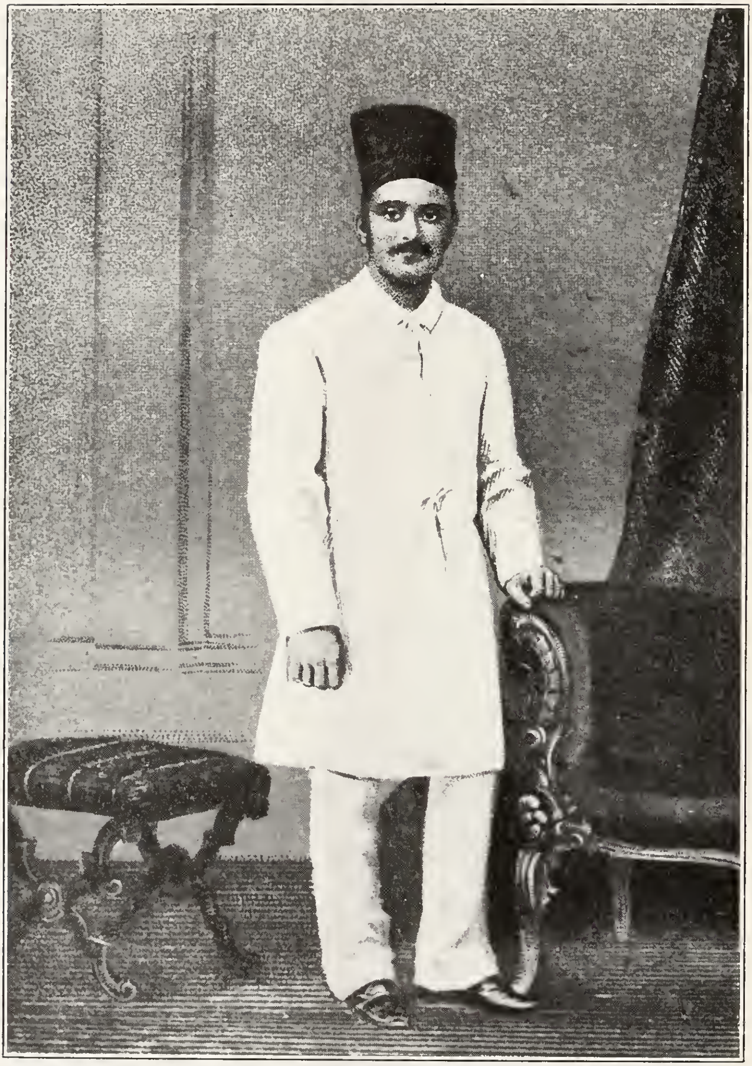
PORTRAIT OF ZOROASTER

FOR EXPLANATION OF PLATE SEE PAGE 182



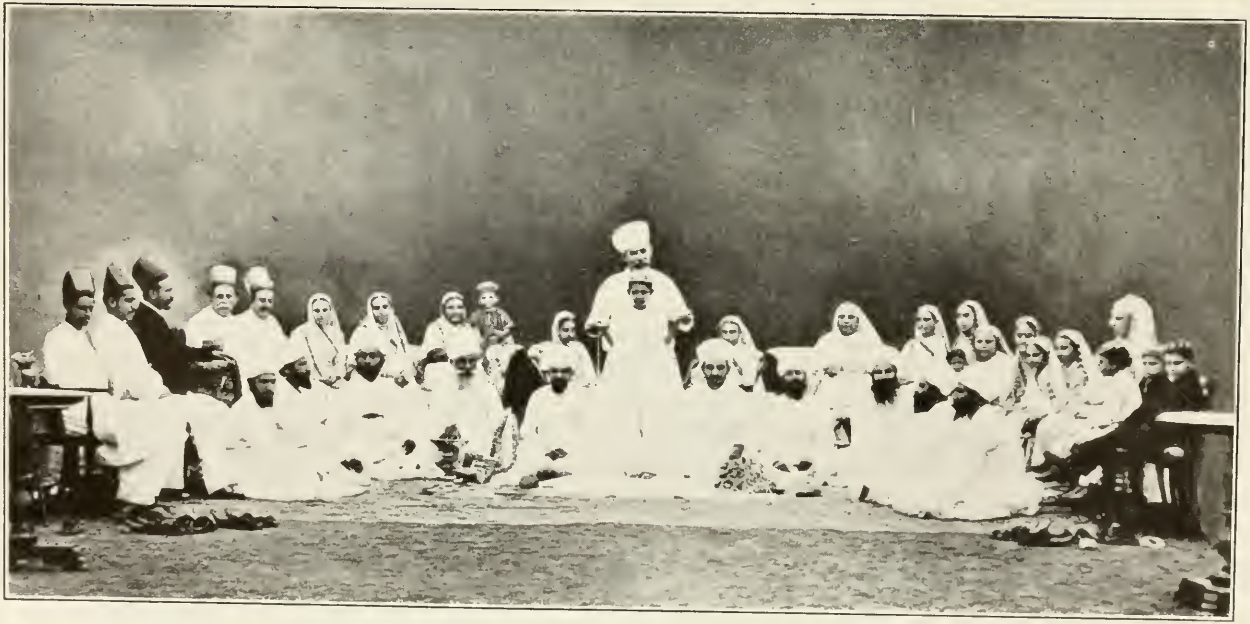
FIRE LADLE (UPPER LEFT); FIRE URN (UPPER CENTER); FIRE TONGS (UPPER RIGHT); AND OFFERING TRAY (LOWER)

FOR EXPLANATION OF PLATE SEE PAGES 190 AND 191



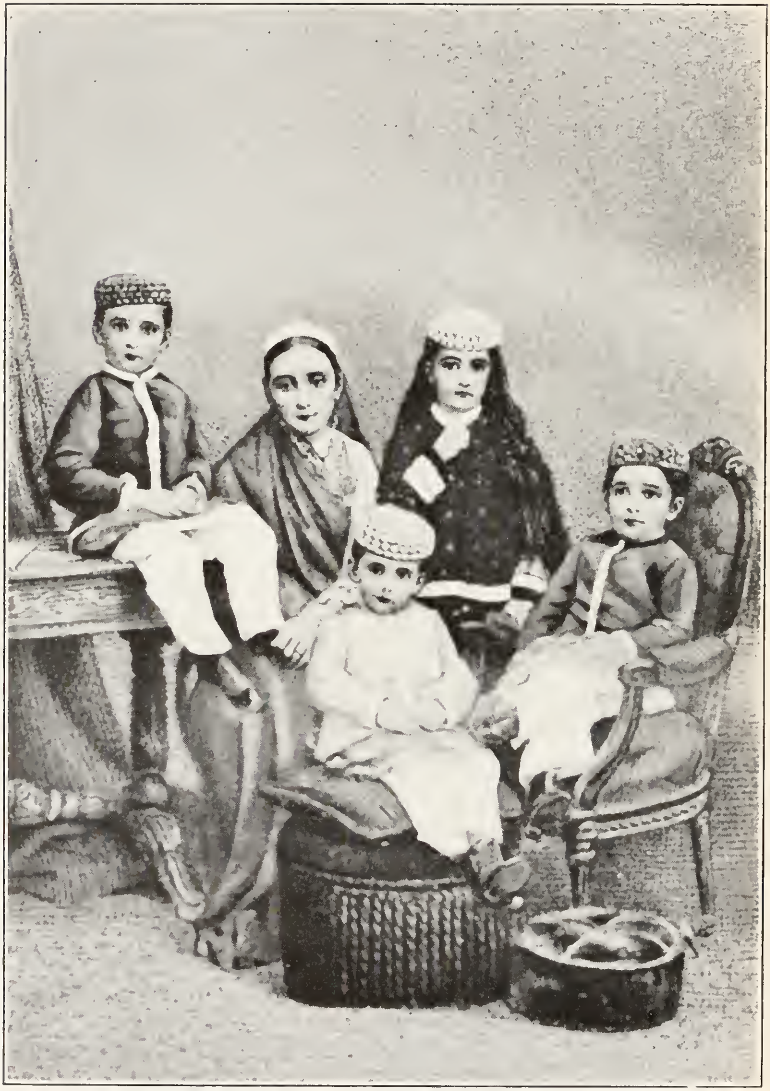
PARSEE GENTLEMAN, SHOWING COSTUME

FOR EXPLANATION OF PLATE SEE PAGE 193



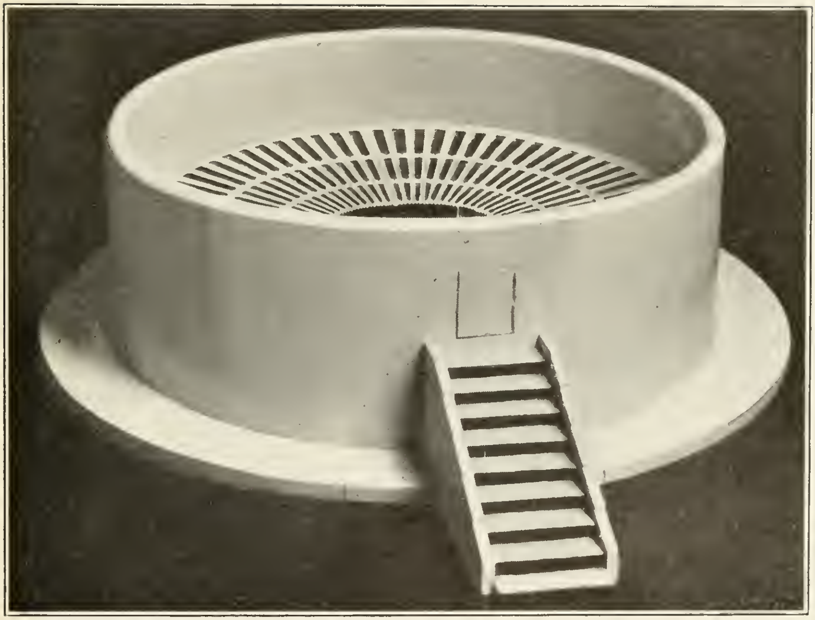
Ceremony of Investiture with the Sudra and Kusti

For explanation of plate see page 192



Parsee Mother and Children, Showing Costumes

For explanation of plate see page 194



TOWER OF SILENCE

FOR EXPLANATION OF PLATE SEE PAGE 195

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